

# The ART Quarterly



Winter, 1961



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Recorder: Lloyd Goodrich, *Thomas Eakins*, 1933, page 205



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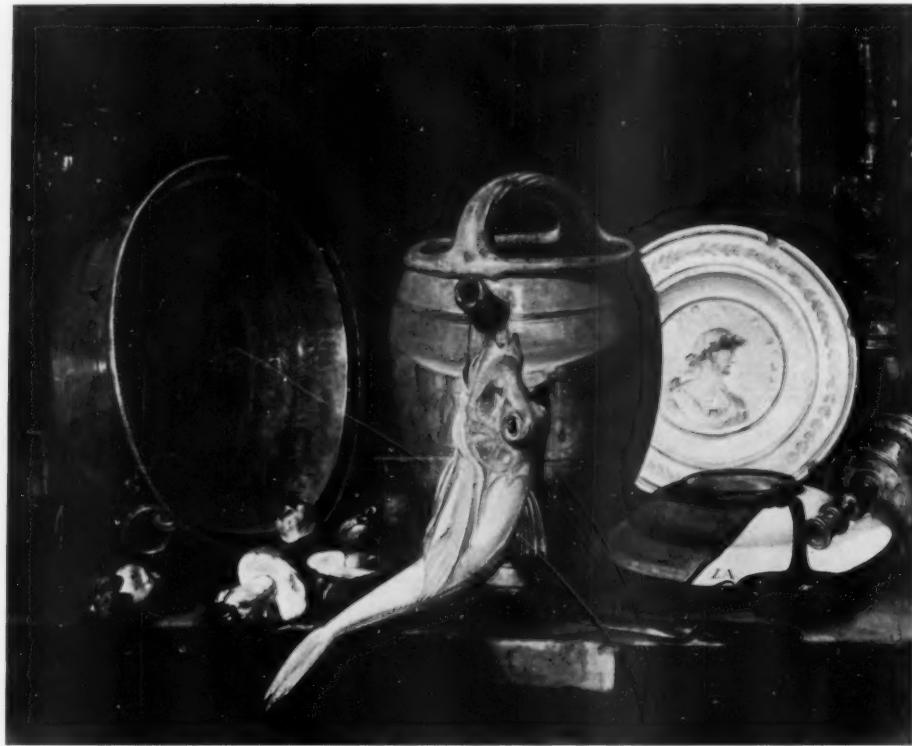
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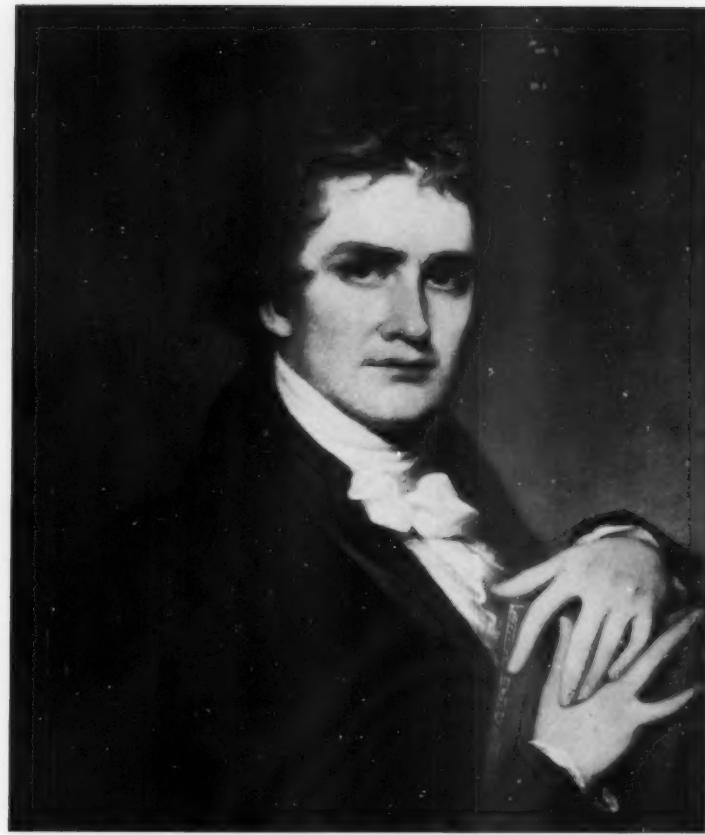
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# The ART Quarterly

EDITED BY E. P. RICHARDSON

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## CONTENTS

### ARTICLES

Colonel Trumbull and a Newly-Found Portrait of Dr. Franklin, *By Theodore Sizer* 327  
A Newly Discovered Work By Pontormo, *By Bertina Suida Manning* . . . . . 333  
Signorelli's "Court of Pan," *By Warman Welliver* . . . . . 334

### NOTES ON OLD AND MODERN DRAWINGS

Drawings By Claude Lorrain in American Museums, *By Marcel Röthlisberger* 346

### NOTES ON SPECIAL EXHIBITIONS

The Council of Europe Exhibition of Romanesque Art, *By Marilyn Stokstad* 356

### ARCHIVES OF AMERICAN ART

Report of Acquisitions, July-September, 1961 . . . . . 367  
Letters of An American Sculptor, *Shobal Clevenger, By Thomas B. Brumbaugh* 370  
John Gadsby Chapman, Painter of Virginia, *By Georgia S. Chamberlain* . . . . . 378

### LETTERS TO THE EDITOR

391

### ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

July-September, 1961 . . . . . 395

### RECENT PUBLICATIONS IN THE FIELD OF ART

413

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THE ART QUARTERLY

WINTER, 1961



Fig. 1. *Benjamin Franklin*.  
Engraved by Augustin de Saint-Aubin (1777) after  
Charles Nicholas Cochin.

Fig. 2. *Benjamin Franklin*. Copy by John Trumbull (1778).  
Yale University Art Gallery

## COLONEL TRUMBULL AND A NEWLY- FOUND PORTRAIT OF DR. FRANKLIN

By THEODORE SIZER

JOHN TRUMBULL<sup>1</sup> was a dual personality: proud and punctilious, eminently practical but romantically inclined; considerate and irascible; a socially conscious member of one of Connecticut's leading families—and he married a socially unacceptable woman;<sup>2</sup> a Patriot and revolutionist who yearned to live like the landed British gentry;<sup>3</sup> *in fine*, he was a man continuously frustrated by conflicting emotions and ideals. His boyhood ambition was to become a painter and work under the great Copley at Boston,<sup>4</sup> but in this he was thwarted by his father, Governor Jonathan Trumbull, who would have none of it. Instead the old gentleman packed him off to Harvard to acquire a classical education. This he survived. Returning to his home in Lebanon, Connecticut, the brilliant and versatile youth was confronted by his practical-minded father. The Governor, who had little liking for John's painting imaginative scenes of ancient Rome, hoped his son would enter commerce or become a lawyer. Although he could not keep the boy from drawing, he was successful in deflecting his son's interest to utilitarian map making.

The baffled young man was, however, rescued from parental domination and his job as temporary teacher at the local one-room school by the infectious sound of drums. He joined the Continental Forces, marched off to Boston and, literally, "drew" himself to Washington's attention by his newly-acquired ability as a cartographer,<sup>5</sup> becoming, in short order, one of the general's aides. Although he was a full colonel before reaching the age of twenty-one he had to wait eight long months before he received his commission from the Continental Congress, a delay which caused him to consider himself "Insulted."<sup>6</sup> When that document finally arrived it was dated three months later than the rank-conscious young man believed it should be. In the midst of the War, with his "mind full of lofty military aspirations,"<sup>7</sup> he sent a rather curt letter of resignation to John Hancock,<sup>8</sup> twenty years his senior, then President of the Congress. He then proceeded, dramatically, to lay aside his "cockade and sword"<sup>9</sup>—to become an artist. Even in this decision he vacillated, possessed as he was by Yankee mercantile blood, for he toyed with the idea of entering

commerce. (Business ventures, uniformly unsuccessful, were to color much of his life.)<sup>10</sup> None the less, he went to Boston, hired the painting rooms of the late John Smibert<sup>11</sup> and applied himself as best he could. As there was no one to teach him he took to copying that early artist's copies of old masters,<sup>12</sup> painting from prints, from portraits by others and, when he could get friends to pose, from life. Saturated as we are today by illustrated magazines, newspapers and picture books of all kinds, it is difficult for us to appreciate the difficulties of the colonial artist. The young, visually starved painter craved illustrative information.

As Smibert had been dead for twenty-six years when Trumbull took over his studio, one might surmise that little of that master's work survived on the premises. There was, however, an interesting collection of paintings and prints in the great stone Hancock House on Beacon Hill.<sup>13</sup> John Hancock, richest of the New England patriots, who then lived in his uncle's palazzo, seems to have borne no rancor for the young ex-Army officer's previous highhanded conduct. He not only opened his doors to him but, on the occasion of his hearing that the struggling artist was ill, called at his lodgings and insisted that he "be removed to his house immediately, where, if [his] illness should become serious [he could] be more carefully attended than was possible in a boarding house."<sup>14</sup> Among the pictures Trumbull painted in Hancock's elegant and sophisticated mansion was a half-length copy of a full-length portrait of General Washington by Charles Willson Peale, which Hancock had commissioned in 1776.<sup>15</sup> There was also a "Head of Rubens" and "Head of Van-dyck, copied from pictures in possession of Gov. Hancock."<sup>16</sup> The artist also noted that in 1778 he painted the "Head of Dr. Franklin—a fur cap—from a French print."<sup>17</sup> As the engraving by Augustin de Saint-Aubin, after Charles Nicholas Cochin,<sup>18</sup> was the only print issued in France prior to the year 1778 depicting Franklin in a fur cap (Fig. 1), it is obvious this is the one young Trumbull used in 1778. May we not assume, at the same time, that the young painter used the particular impression of the print in the Hancock House? Certainly, one might expect to find there this most recent portrait of the newly appointed American minister to the court of Louis XVI.

In December 1959 a small portrait painted on a wooden panel<sup>19</sup> of Franklin in a fur cap turned up in the New York market (Fig. 2). Although little of its provenance was known it was said to have come from the celebrated Holden Collection of Americana, as the book-plate of the bibliophile Edwin B. Holden,<sup>20</sup> pasted on the back of the panel, would indicate. The owners of the

little portrait, the Kennedy Galleries, Inc., inquired of the writer if it were possibly that listed by Trumbull in his *Autobiography*. Although he harbored some doubt, it was purchased by Yale University Art Gallery from funds bequeathed by the late John Hill Morgan,<sup>21</sup> who would have welcomed and enjoyed the problem of authentication. Further study and careful comparison with known works of the same period<sup>22</sup> have led the writer to believe that it is the one described by, and from the hand of, the young colonel.

The little portrait is meticulously and thinly painted. Trumbull early achieved a beauty of surface. He prepared his colors afresh each day, using sable rather than a pig's bristle brushes. His method, even at this early stage in his development, was sound, in contrast to much of the inadequate and defective technique of the present. The face of Franklin is rendered in a ruddy red, the cap a soft gray, the coat brownish and the background neutral. It is his characteristic hard-as-nails, early Copley style, a manner which he dramatically abandoned a few years later when studying in the London studio of Benjamin West after a humiliating observation by Sir Joshua Reynolds.<sup>23</sup>

Trumbull first met Franklin, a friend of his family's, at Paris in June 1780. It was from him that the aspiring artist obtained a letter of introduction to Benjamin West, under whose friendly surveillance he obtained his knowledge of formal composition and the art and craft of painting. He saw Franklin again at Philadelphia in 1790 and painted his portrait there, this time from life directly in the *Declaration of Independence*, the original version of which came to Yale from the artist in 1831.

The newly discovered little portrait is a sensitive, homespun interpretation of the suave French, Louis XVI original. Though its aesthetic merit is small, it is of considerable historic and associative value. It is appropriate that it should be at Yale, where the Franklin Papers are being edited,<sup>24</sup> where Trumbull's own collection is housed and where his mortal remains lie beneath his portrait of his master, General Washington. The stone over his grave describes him as "Patriot and Artist"<sup>25</sup>—two sides of a complicated character.

<sup>1</sup> *The Autobiography of Col. John Trumbull*, edited by Theodore Sizer, New Haven, Yale University Press, 1953.

<sup>2</sup> *Ibid.*, Appendix, pp. 350-365, "Who was the Colonel's Lady?"

<sup>3</sup> *Ibid.*, pp. 306-308, "Lands in Northwestern New York State."

<sup>4</sup> *Ibid.*, p. 10.

<sup>5</sup> *Ibid.*, pp. 21-22; see also Sizer, *The Works of Col. John Trumbull, Artist of the American Revolution*, Yale University Press, 1950, under "Maps," pp. 92-93.

<sup>6</sup> *Autobiography*, p. 36.

<sup>7</sup> *Ibid.*, p. 44.

<sup>8</sup> *Ibid.*, pp. 36-37.

<sup>9</sup> *Ibid.*, p. 39.

<sup>10</sup> *Ibid.*, pp. 187-191, 272, 294.

<sup>11</sup> *Ibid.*, p. 44.

<sup>12</sup> *Ibid.*, p. 55. The best known of which is from Smibert's copy of Van Dyck's *Cardinal Bentivoglio*, which Trumbull gave to Harvard College in 1791. During this period he made thirty paintings after prints.

<sup>13</sup> Erected in 1737-1740, demolished in 1863. See Walter Kendall Watkins, "The Hancock House and its Builder," *Old Time New England*, XVII (July 1926), 3-19 (well illustrated), and Hugh Morrison, *Early American Architecture*, New York, Oxford University Press, 1952, pp. 480-485.

<sup>14</sup> *Autobiography*, p. 51.

<sup>15</sup> The Peale portrait is now in the Brooklyn Museum; Trumbull's copy, cut down to head size at some undetermined date, is at Yale.

<sup>16</sup> *Autobiography*, p. 55. Both unlocated.

<sup>17</sup> Sizer, "An Early Check List of the Paintings of John Trumbull," *Yale University Library Gazette*, XX (April 1948), 116-123, and the *Autobiography*, pp. 53-57.

<sup>18</sup> The original copperplate of this engraving, still in remarkably good condition, together with four impressions from it, came from the Edwin B. Holden Collection, sold at the American Art Galleries, New York, Sale no. 10143, April 1910, item no. 1230. Purchased by the late William Smith Mason, they were subsequently given to the Yale University Library for the Mason-Franklin Collection. See George Simpson Eddy, "A Ramble Through the Mason-Franklin Collection," *Yale University Library Gazette*, X (April 1936), 65-90. The inscription on the print reads: "Benjamin Franklin. Né à Boston, dans la nouvelle Angleterre le 17 Janvier 1706. Designé par C. N. Cochin Chevalier de l'Ordre du Roi, en 1777, et Gravé par Aug. de St. Aubin Graveur de la Bibliothèque du Roi. Se vend à Paris chés C. N. Cochin aux Galeries du Louvre; et chés Aug. de St. Aubin, rue des Mathurins."

Included in the catalogue of the Holden Collection under the heading "Portraits Painted by John Trumbull, From the Ed. Frossard Collection," are seventeen spurious items, nos. 7525 through 7541; they include:

7526. Franklin (Benjamin), miniature on ivory in old metal frame, with certificate from Ed. Frossard.

7527. —— Miniature at the age of 83 years, on ivory in old frame, with certificate from Ed. Frossard.

7540. Franklin (Benjamin). Wash drawing on deer skin. Framed.

Incidentally, Trumbull never employed the late eighteenth-early nineteenth century mode of water color on ivory for his miniatures, but the earlier method of oil on wood (mahogany), nor did he ever use wash or deer skin for portrait drawings. See Sizer, "The Failure of a Falsehood," *Princeton University Library Chronicle*, XXII, no. 2 (Winter 1961), 51 ff. The writer has notes on about a dozen other fraudulent Franklin miniatures and drawings. The most convenient check lists of the forgeries are contained in the following: *Catalogue of the Trumbull Collection*, Dodd, Mead & Company, New York, April 1894; "The Trumbull Gallery," Catalogue no. 128, Ed. Frossard, New York, 1894; *The Frossard Revolutionary Collection*, American Art Galleries, New York, 1896.

<sup>19</sup> Height 6 $\frac{1}{4}$ "; Width 5 $\frac{1}{4}$ ".

<sup>20</sup> The picture was not included in the Holden Collection auction of 1910.

<sup>21</sup> New York lawyer, connoisseur and collector of early American paintings and miniatures.

<sup>22</sup> Especially the following, the numbers corresponding to those set forth in the *Autobiography*:

26 *Self-Portrait*, painted in 1774 (the year following his graduation from Harvard) at Lebanon; Estate of Dr. George E. McCollan, Woodstock, Connecticut.

27 *Maj. Gen. Jabez Huntington*, 1777 at Lebanon (based on a print by Salvator Rosa); Connecticut State Library.

28 *Jonathan Trumbull Junior, His Wife and Child*, 1777 at Lebanon (very much in the Copley manner); Yale University Art Gallery.

29 *Self-Portrait*, 1777 at Lebanon (Copley manner); Museum of Fine Arts, Boston.

35 *Mrs. Joseph Trumbull*, 1777 at Lebanon; Connecticut Historical Society, Hartford.

36 *Jabez Huntington, Junior*, 1777 at Lebanon; Yale University Art Gallery.

39 *Benjamin Franklin*—the picture in question—1778 at Boston; Yale University Art Gallery.

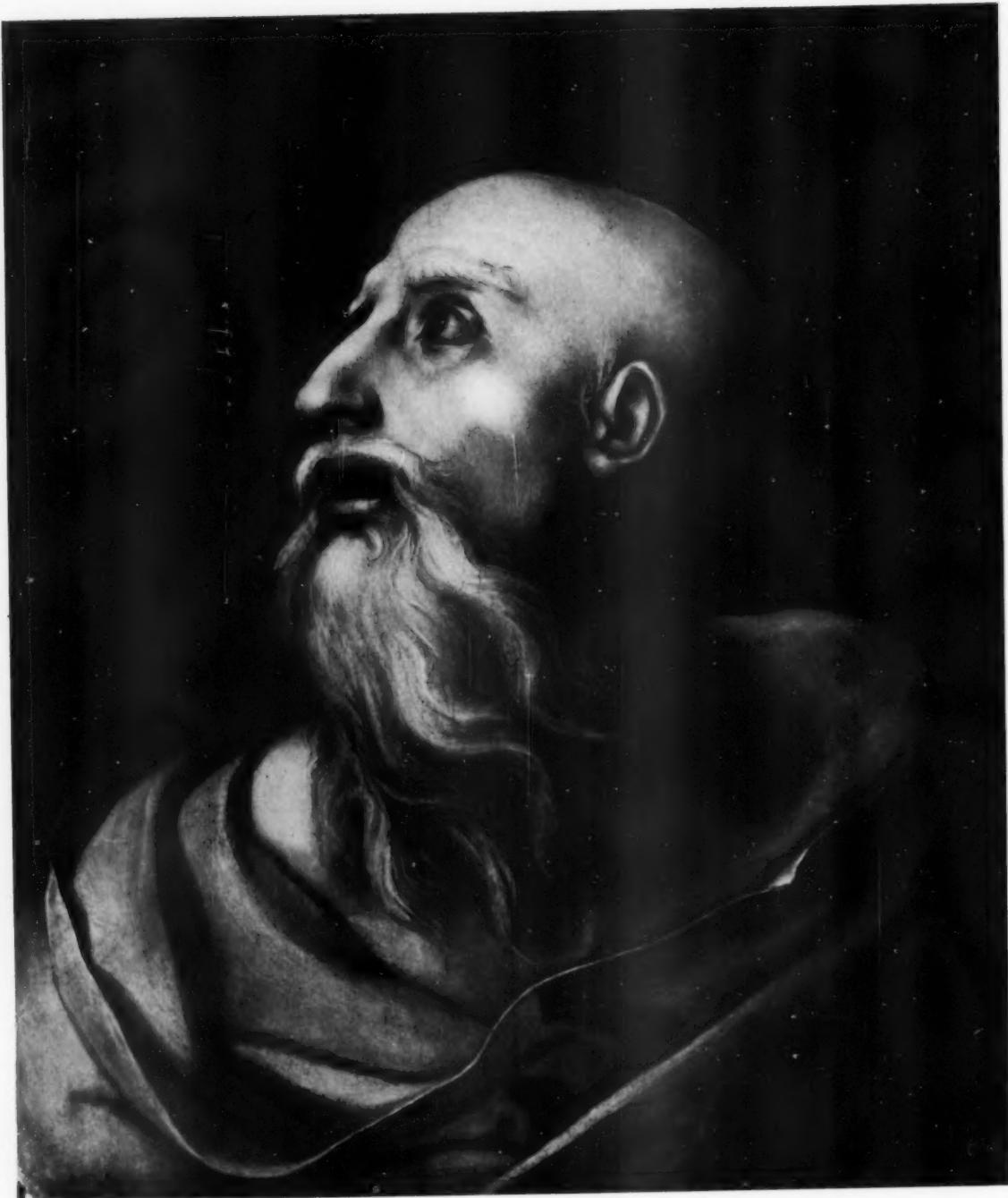
47 *George Washington*, after C. W. Peale, 1778 at Boston; Yale University Art Gallery.

Meyric R. Rogers, Curator of the Garvan and Related Collections of American Decorative Arts at the Yale University Art Gallery, states that the panel is of oak and that the chamfered edges are in the eighteenth century manner.

<sup>23</sup> "That coas is bad, sir, very bad; it is not cloth—it is tin, bent tin." *Autobiography*, pp. 85-87.

<sup>24</sup> *The Papers of Benjamin Franklin*, Leonard W. Labaree, Editor and Whitfield J. Bell, Jr., Associate Editor. Volumes I (1959), II (1960) and III (1961) issued of the forty or more projected.

<sup>25</sup> The title, "Patriot-Artist," which has been attached to Trumbull ever since his death in 1843, was due to his nephew-in-law, Benjamin Silliman, the celebrated Yale scientist. See Silliman *Note Book*, 1858, p. 35 of the typescript copy.



PONTORMO, *Head of an Old Man*  
Private Collection

## A NEWLY DISCOVERED WORK BY PONTORMO

By BERTINA SUIDA MANNING

**A**MOST interesting panel has recently come to light, revealing in a masterly way the hand of the *caposcuola* of the so-called Tuscan *Maniera* Jacopo Carrucci de Pontormo.

The superb head of a bald and bearded old man, turned in three-quarter, almost full profile, to the left, recalls precisely Pontormo's portrayal of one of the four Evangelists represented in roundels in the Cappella Capponi of the church of Santa Felicita in Florence. The type depicted in the present painting, presumably portraying a prophet, is almost identical with the one in the Cappella Capponi roundel, where he appears in full profile to the right. The date of origin for the present panel must be assumed to be about the identical moment as Pontormo's works for the Cappella Capponi, *ca.* 1525-1528.

The strength of the portrayal, the proud display of a secure knowledge of anatomy in the modeling of the cranium, the typically Pontormesque modeling of the eye, full and round, set deeply into its socket, the fine and sensitive nose, the almost sensuously full lips surrounded by the flowing beard, and last but not least, the dramatic pose of the shoulders partly covered by the artfully arranged drapery, reveal Pontormo at the very zenith of his powers. Coloristically most refined in its grayish pink flesh tones and rose-pink drapery, this work aligns itself closely indeed with the altarpiece Pontormo created for the Cappella Capponi representing the *Entombment of Christ*.

It is the moment in which Pontormo has absorbed the influence from Dürer—we think especially of Dürer's *Christ Among the Doctors*, painted in 1506 and preserved in the Galleria Borghese in Rome, in which the ancient bald and bearded doctor in the right foreground appears as an almost direct antecedent for Pontormo's type—and now blends this with the trends derived from his own Tuscan heritage, including Leonardo da Vinci. The concept and dramatic portrayal most emphatically derive from Michelangelo.

The present painting, on panel, 57 × 48 cm., preserved in a private collection in Switzerland, bore an erroneous attribution to Cesare da Sesto. Professor Hermann Voss independently and almost at the same time arrived at the same attribution to Pontormo advanced in the present note.

## SIGNORELLI'S "COURT OF PAN"

By WARMAN WELLIVER

SIGNORELLI's *Court of Pan* (Fig. 1), which Berenson called "one of the few most fascinating works of art in our heritage," has also proved to be one of the most enigmatic.<sup>1</sup> Vasari says that Signorelli, having come to Florence to see the works of the Florentine masters, painted it for Lorenzo de' Medici and gave it to him.<sup>2</sup> Students of Signorelli's style have guessed its date from about 1484 to about 1497.<sup>3</sup> No one has found out its meaning.

Efforts to decipher it have so far been essentially philological. Recognizing the central figure as Pan, historians of art have searched ancient literature for passages about Pan which can explain the other figures and the action.<sup>4</sup> The last and most systematic of these efforts succeeded at least in reducing to an absurdity this practice of interpreting works of art by mechanically comparing them with mythological lexicons.<sup>5</sup>

Robert Eisler began his study of the painting by accepting the identification of the young man to the right of Pan as Olympus, an identification tentatively proposed by earlier scholars because, though Olympus was hardly a figure of even tertiary mythological importance, he seemed to be the only candidate who could unite flute playing with a close acquaintance with Pan.<sup>6</sup> Since two women, Echo and Syrinx, enter Pan's life in ancient mythology, earlier scholars had suggested that the woman in the left foreground might be one of these. But Syrinx ran from Pan at the mere sight of him, Eisler points out, whereas this lady seems able to endure at least his presence. Ergo, this must be Echo.<sup>7</sup> What is she doing here and who are the other figures? Just consult a mythological handbook for a likely text linking Pan and Echo with some other people.<sup>8</sup> The handbook soon yields the word that Moschos, a Hellenistic poet, wrote a poem about the unrequited love of Pan for Echo and of Echo for Satyr and of Satyr for Lyda. Therefore Pan in the picture must be looking at Echo because he loves her, and she is looking at Satyr, who lies on the ground, because she loves him.<sup>9</sup> Glossing over the probability that if the painter was following Moschos, then Satyr should also be looking at his beloved, Eisler identifies the sitting woman in the left background as Lyda and adds, for good

measure, that Lyda must be unhappy too because her beloved, the other woman, is leaving her.<sup>10</sup>

All these deductions still leave the figures of the two older shepherds unexplained, however. Who are they? When, some four centuries after Signorelli painted the picture, it was found dust-covered and overpainted in a Florentine attic, its owners called it the *School of Pan*. Therefore, Eisler assumed, Pan must be teaching something to somebody.<sup>11</sup> But obviously he is not teaching Olympus or any of the figures already identified as Moschos' chain of unhappy lovers. Therefore, and all appearances to the contrary notwithstanding, he must be teaching the only figures left, the two unidentified shepherds. What is he teaching them? Back to the handbook to find what Pan taught. "This," says Eisler, "is no more difficult to discover than the meaning of the figures illustrating the bucolic poem of Moschos—at least for the modern scholar who finds all the ancient texts referring to Pan conveniently located in Roscher's *Mythological Lexicon*."<sup>12</sup> Roscher's most likely text says that Pan learned to relieve his erotic needs by his own devices and that the shepherds learned from him to do the same.<sup>13</sup> Ergo, these two old shepherds must be receiving instruction from Pan.

But here some second thoughts momentarily bothered Eisler. "Isn't this rather a sordid theme for so beautiful a painting?" he asked himself. For a moment common sense threatened his exegesis by lexicon, but Freud, another modern convenience used as mechanically as the lexicons, came to the rescue. "What the modern psychologist calls the 'sublimating' of the . . . eroticism of the story [about Pan was] achieved so thoroughly that the subject matter [was] almost completely dissolved into the purity of an exquisite musical harmony."<sup>14</sup> As a well-known journal of humor would remark, "Next question."

It goes without saying that no historian should scorn the help of mythological lexicons or Freudian psychology if he knows how to use them, but here they seem to have usurped the role of judgment. How hard it is to conceive of a brilliant artist's tacking together such obscure and ill-assorted themes when he sets out to paint for one of the most discerning and talented men of his time! What an enormous evidential risk one takes in deriving the central theme of sexual aberration from a title by which we do not know the painting to have been called earlier than four centuries after it was painted! How difficult it is to ignore the fact that the painter could hardly have given his alleged instructor in aberration a less pedagogical pose! The lexicons have crowded out the most obvious questions that ought to be put to a work of art if we are

after its meaning. We ought to address our curiosity first and foremost to the details of the picture itself and to the environment in which it took form.

Some promising questions of this sort arise from the clear resemblance of the picture to the pastoral type of poetry which appears to have been in vogue in Florence during the early 1480's. In 1481 Bernardo Pulci, a poet of Lorenzo's circle, published a translation of Vergil's *Eclogues*.<sup>15</sup> Poliziano lectured on them and wrote a long Latin poem about them in 1482.<sup>16</sup> Bartolommeo Scala, Chancellor of the republic, and Girolamo Benivieni, another poet of Lorenzo's circle, wrote eclogues of their own around 1481, and Lorenzo himself wrote two which show signs of dating from this period.<sup>17</sup> Sometime after this, perhaps not long after, Signorelli came to Florence and devised for Lorenzo a painted eclogue. Should one not look for the antecedents of the pastoral painting in the pastoral poems, the more so as the great precursors of Signorelli's painting in the pictorial treatment of ancient mythology, Botticelli's *Birth of Venus* and *Court of Venus*, appear to have derived in considerable part from a contemporary poem, Poliziano's *Stanze*?<sup>18</sup>

The eclogue, at least as the Florentines employed it and understood Vergil to have employed it, is a deceptive form. On the surface it is pastoral, but underneath it is political. The shepherds and their flocks and the little triumphs and tragedies of their lives are allegories which allude to triumphs and tragedies in the state. In Vergil's first *Eclogue* Meliboeus, who must leave his land, envies the happiness of Tityrus, who has little to do but sing of his beloved Amaryllis. The standard ancient commentary on these lines said that Meliboeus represented the Mantuans deported by Rome and that Tityrus was Vergil and had good reason to be happy since Rome (his Amaryllis) had spared him a like fate.<sup>19</sup> Where Vergil wrote "Pan watches over sheep and shepherds," a fifteenth century Florentine manuscript carried the interlinear gloss, "Pan governs men and the rulers of men."<sup>20</sup> In an eclogue of Cosimo de' Medici's time the shepherd Antiphilus loves the nymph Anthea, but it requires little imagination to see that Antiphilus is Cosimo and Anthea Florence.<sup>21</sup> When Antiphilus returns to his Anthea after a painful separation (Cosimo's exile in 1433-34), it is Pan who heads the assembly of welcoming gods.<sup>22</sup>

During the difficult political circumstances of the early 1480's, after the shock of the Pazzi Conspiracy and the threatened end of Florentine independence in the ensuing war, the prevailing note in the chorus of eclogues was melancholy, as might have been expected.<sup>23</sup> Benivieni lamented the assassination of Lorenzo's brother Giuliano and the misfortunes of the city in an eclogue

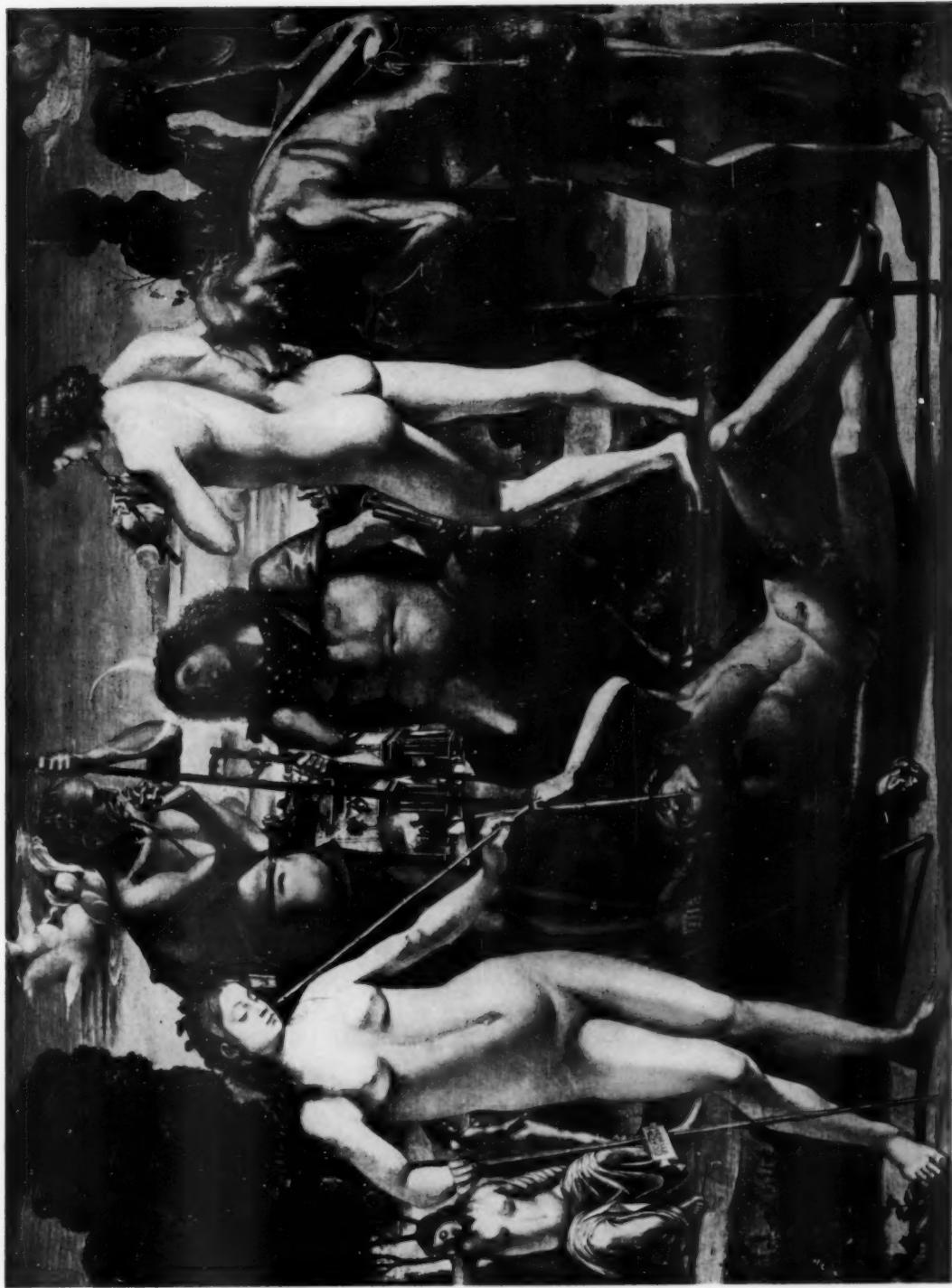


Fig. 1. LUCA SIGNORELLI, *The Court of Pan*  
Formerly Berlin, Kaiser-Friedrich Museum



Fig. 2. SANDRO BOTTICELLI, *The Adoration*  
Florence, Uffizi



Fig. 3. SANDRO BOTTICELLI, *The Court of Venus*  
Florence, Uffizi

entitled *Nemesis*.<sup>24</sup> Scala, who had been in the government through the crisis of 1478-80, wrote of the monster Eritus and his vicious uncle and the ravages they committed on the flocks of peaceful shepherds.<sup>25</sup> Eritus looks very much like Girolamo Riario, the nephew of Pope Sixtus IV who, with his uncle's blessing, organized the conspiracy against Lorenzo and Florence.

If the pastoral poetry was so keyed to the fortunes of the Medici family and the state, it would seem a reasonable hypothesis that the pastoral painting treated the same theme, the more so as it was painted for Lorenzo. If this was the case and the painting was, like the poems, a political allegory, then among the works of the Florentine masters which Signorelli came to see he should have been particularly interested in those which hinted at political themes and alluded to Lorenzo's family. The most conspicuous of these at the time when Signorelli visited Florence were Botticelli's *Adoration of the Magi* in Santa Maria Novella and his *Court of Venus* (Figs. 2, 3). In the former the central lay figure is Cosimo de' Medici. The rock formation beyond his head is full of suggestive shapes—a Roman headdress (Cosimo wanted Florence to rule Italy as Rome had done, according to the poets),<sup>26</sup> a bishop's mitre or pope's tiara (Giuliano was to further the effort by a career in the church), a Roman wolf. In Signorelli's picture the older shepherd to the left of Pan recalls Botticelli's Cosimo, both in his features and in the suggestiveness of the forms about his head.<sup>27</sup>

If Signorelli's older shepherd is Cosimo, what is he doing here? There was a poetic conceit current after Cosimo's death that he would be able to observe Florence's imperial progress from some posthumous vantage point. "I cannot tell which way Florence will first expand," he was poetically reported to have said on his deathbed, "but I will rejoice to have news that the Florentine Empire has grown . . ."<sup>28</sup> If Pan took care of rulers and had, moreover, a special concern for Cosimo, what better vantage point could Cosimo have found for following the course of the Florentine Empire than Pan's court? Bronzed from his twenty years' sojourn in this Elysium, he is a Florentine Anchises and Medici Cacciaguida, the patriarch of his state and line who anxiously follows their fortunes.<sup>29</sup>

To judge from their pallor, the younger shepherd to the right of Pan and the young woman have not been here long. In features and stance this shepherd resembles the Giuliano of Botticelli's *Adoration*, nor is he too unlike the Giuliano-Aeneas-Mercury of the *Court of Venus*.<sup>30</sup> Has not that erstwhile Florentine Aeneas, who was to penetrate the Papacy to the great gain of the

Florentine Empire, just been dispatched to Pan's court by the assassins' daggers? And if this is he, then the newly arrived woman must be his dead beloved, who until the Pazzi Conspiracy symbolized, like Cosimo's Anthea, the hopes of the Florentine Empire.<sup>31</sup> Cosimo must be telling their story to Pan as Giuliano accompanies, and the story must be the occasion of Pan's and the other shepherds' evident sadness. Signorelli gave Lorenzo a touching and beautiful pastoral lamentation for the tragedy of the Pazzi Conspiracy and its sequels, a threnody for Giuliano and the lost hopes of empire played in Pan's court of heroes to the long shadows of the setting sun.<sup>32</sup>

And yet, if this had been all that Signorelli's picture said, it would probably have missed Lorenzo's state of mind around 1484, for there are signs that by then he had passed beyond lamentation and despair. After all, he and Florence had survived, even if only by a hair's breadth, and by 1484 the monstrous, predatory uncle was at last dead. The thirteen-year obstacle and threat to Florentine hopes had at last ended; a new pope, apt to be conciliatory, at least at the outset, had been installed; and perhaps the Florentine imperial effort might be renewed.<sup>33</sup> There are signs that Lorenzo experienced around this time a rebirth of hope and dedication and that he thought of this new dedication to the pursuit of empire as rising, phoenix-like, from the ashes of the earlier hopes.

The clearest sign of this new mood is his *Comment on my Sonnets*, written in the early 1480's.<sup>34</sup> The brief allegorical narrative which prefaces the work begins with an account of the death of a beautiful woman who was not Lorenzo's beloved but who was loved by many others.<sup>35</sup> This woman appears to be Giuliano's poetic beloved, Simonetta Vespucci, who died two years to the day before Giuliano was killed, whose image Lorenzo and Poliziano and Botticelli used to spur Giuliano to penetrate the Papacy, and who is presumably here in Signorelli's *Court of Pan* as she was in Botticelli's *Court of Venus*.<sup>36</sup> Representing, as she did, the hopes of pre-1478 Florentine imperialism, which vanished with the Pazzi Conspiracy, she represented an imperial program which was essentially not Lorenzo's own but his grandfather's and father's. In beginning with the death of another's beloved, Lorenzo's *Comment* begins with the failure of the imperial program which others had conceived.

His sorrow at her death, says Lorenzo, aroused his desire to find such a beloved for himself.<sup>37</sup> Inspired by his recollection of her, he discovered an even more beautiful woman and chose her as his own beloved. It is reasonable to assume that, just as Giuliano's dead beloved alluded to the old hopes of empire, so Lorenzo's own new beloved alludes to his new hopes which have arisen

from the disappointment of the old. His discovery of her as the consequence of his sorrow for the death of Giuliano's beloved means that he has found and dedicated himself to a new program of empire, which has arisen from the collapse of Cosimo's program. His "new life," his sunrise, to which the dead woman was such a prelude as the morning Venus to the sun, is the dawn of a new day for the Florentine Empire.<sup>39</sup>

Another literary sign of the new mood, and obviously an important one for Signorelli's painting, is one of Lorenzo's two eclogues.<sup>40</sup> At the beginning the shepherd Corinto laments his unrequited love for Galatea in the melancholy light of the evening moon. But Corinto ends his lament with a little parable of exhortation set in the light of earliest dawn. Recently he was walking in his garden as the sun rose, he sings to Galatea, and he saw roses in bud and earliest bloom and full bloom. Yet he also saw others withering and their petals falling. "Gather the rose, sweet nymph, while there's still time." The eclogue ends on a note almost of hope and certainly not of despair, at sunrise instead of sunset.

Beyond the melancholy foreground of Signorelli's painting its whispered passages hint at a similar awakening of hope and dedication from defeat. At the extreme left are two nymphs, of whom the right one is turning away while the left one faces the spectator and is perhaps on the verge of wakening. Between Cosimo and Pan are two horsemen. The right one is riding away beneath a triumphal arch surmounted by a monstrous statue. The left one, his sword or whip raised overhead and his horse balking, is trying to force his way forward.<sup>41</sup> In the sky are two tantalizing cloud formations. The one on the right, to judge from the clearer one on the left, might be a fading horse and rider. The one on the left strongly suggests a horse and rider in its left part, a griffin in its right.<sup>42</sup> In the coming age, says Vergil's eighth *Eclogue*, griffins will be joined with horses and miracles will happen.<sup>43</sup> In all three pairs of corresponding images the left one plays hope to the right one's fading, and Vergil's prophecy underlines the hope. Surely the message of hope is for Lorenzo's and Florence's future, just as the fading images and the sad foreground mourn his brother and the past.<sup>44</sup>

And what of the sunset, which is the proper time for melancholy but not for hope? How do we know that the sun is in the west and the shadows point east? We know that when we face the crescent moon and the sun is to our right, the time is sunset. Signorelli, we say, must have posed his figures in the light of the setting sun. If the sun were rising and the shadows pointing west,

then we would be looking north at the moon, which in our hemisphere cannot be.<sup>44</sup>

Both Vergil's and Lorenzo's eclogues, however, clearly say that the songs of shepherds can entice the moon to earth.<sup>45</sup> This moon might as easily be balanced on Giuliano's flute as in its orbit, the more so as it seems not the least dimmed by one of the darkest cloud patches in the sky.<sup>46</sup> If the moon has been charmed to earth, then the time can as easily be sunrise as sunset. Why not sunset for Giuliano but sunrise for Lorenzo, which is much what Lorenzo's *Comment* says? And why not evening at first sight but on second thought dawn, which is the metamorphosis worked in Lorenzo's eclogue?<sup>47</sup> The painting subtly points to Lorenzo's new hopes and opportunities as well as being a more obvious lament for Giuliano and the old hopes dashed. Signorelli could hardly have caught Lorenzo's mood more deftly.

That some great and enigmatic Florentine works of art prove to be political parable or allegory is not really very surprising. It would be far more surprising if Florentine art had failed to reflect the vicissitudes of the city. At most other times and places where great political vitality has coincided with great artistic vitality, works of poetry and art dealing with political themes have been the inevitable consequence. Had the *Persians* and the patriotic conclusion of the *Oresteia* and the protest against Athenian ruthlessness in the *Daughters of Troy* not been written, we would wonder at the insensitiveness of the Athenian creative spirit to one of the most crucial elements in its environment. The masterpiece of Latin poetry comes at a critical moment of Roman political creation and deals with the foundation and climax of Roman grandeur. The masterpiece of Italian poetry is written by an exiled politician, and not the least among its themes are the urging of a new imperial state and the salvation of the defeated politician's fame. At one of the more decisive moments of England's history her greatest poet comes on the scene and writes historical plays which are at the same time comments on her contemporary political life. Such poetic comments on political events have usually had their counterparts in the figurative arts. Political excitement and vitality are almost bound to spill over into creative writing and art, if there are gifted and perceptive artists to feel them. It would be extremely surprising if no masterpieces of such politically inspired art were to be found at the intersection of a critical juncture of Florentine history and a vigorous spurt of artistic creativity and a ruler who was also a poet.

But this almost inevitable consequence of the meeting of political and

artistic vigor and a poet-ruler has been difficult to identify in Laurentian Florence. For one thing, events conspired to hide from posterity the intensity of Florentine imperialism in Lorenzo's time. His premature death left the effort unfinished and almost unguided. The descent into Italy of Charles VIII and the antics of Savonarola ended and overshadowed it. The famous sixteenth century historians, who first described Lorenzo's times and whom later historians have for the most part been content to believe, either overlooked or concealed his imperial program.<sup>1</sup> Secondly, the Florentine nature was on the whole more subtle, even to a defect, than the Athenian or Roman or Elizabethan. Many of the Muses' comments on the fortunes of Florence were far too subtle to be understood at a glance. Anyone who thought he could find out why Botticelli's *Court of Venus* or Signorelli's *Court of Pan* were painted by simply matching them with the entries in a mythological lexicon was already on the wrong track.

Such works as these were the expressions of extremely subtle and vigorous spirits who were deeply engaged in a life of their own. Their interest in classical antiquity was indeed great, yet at its best it was neither pedantic nor antiquarian. Far from providing them with a retreat from their own age, antiquity ministered to a fuller and more imaginative life in their own right.

<sup>1</sup> This essay is a fuller and more systematic development of the interpretation of the painting put forward in my *L'Impero Fiorentino*, Florence, 1957, pp. 116-20. The painting has also been called the *School of Pan* (see p. 335) and *Pan as God of Nature and Music with his Attendants*, the latter by the Kaiser Friedrich Museum of Berlin, which possessed it until it was destroyed after the fall of Berlin in 1945. A partial bibliography is in M. Salmi, *L. Signorelli*, Novara, 1953, p. 49. Berenson's judgment is in B. Berenson, *The Italian Painters of the Renaissance*, London, 1930, p. 187.

<sup>2</sup> G. Vasari, *Le vite dei più eccellenti pittori . . .*, Milan, 1945, I, 965. Because neither Botticelli's two large *Venus* panels nor the *Pan* appear in an inventory of Lorenzo's possessions made in 1492, and because Botticelli's paintings and the *Madonna*, which Vasari says Signorelli also painted for Lorenzo, were in the villa of Castello in the sixteenth century, most scholars believe that Lorenzo di Pierfrancesco de' Medici, who bought Castello in 1477, was the original owner of all four paintings rather than Lorenzo di Piero (e.g., M. Wachernagel, *Der Lebensraum des Künstlers in der Florentinischen Renaissance*, Leipzig, 1938, p. 271). For a criticism of this conjecture see Welliver, "Botticelli's Court of Venus, Poliziano's Stanze, and Lorenzo," a mimeoscript distributed privately among American scholars in March, 1960, and presumably accessible in the libraries of some universities and museums, pp. 2-6. Objections to attributing the paintings to the patronage of Lorenzo di Pierfrancesco apply most forcibly to the *Pan*, since it alone of the four is not known to have been at Castello and since it is one of the two which Vasari explicitly attributes to the patronage of Lorenzo di Piero.

<sup>3</sup> M. Crutwell, *L. Signorelli*, London, 1907, p. 41 (1484); B. Berenson, *Central Italian Painters of the Renaissance*, New York, 1900, p. 178 ("early"); M. Salmi, *op.cit.*, p. 15 (ca. 1488); p. 49 (1488 to 1497, according to various other scholars). R. Langton Douglas, *Piero di Cosimo*, Chicago, 1946, pp. 19-21 (cited in Salmi, p. 49) assigns to 1488 a picture by Piero di Cosimo which was influenced by Signorelli's *Pan*.

<sup>4</sup> For Pan see Servius on Vergil's second *Eclogue*; Macrobius, *Saturnalia*, I, 19; Boccaccio, *Genealogia Deorum*, I, 4.

<sup>5</sup> R. Eisler, "L. Signorelli's School of Pan", in *Gazette des Beaux-Arts*, XXXIII (1948), p. 77.

<sup>6</sup> *Ibid.*, p. 82; Pliny, *Naturalis Historia*, XXXVI, 29 and 35.

<sup>7</sup> Eisler, *op.cit.*, p. 82.

<sup>8</sup> *Ibid.*, p. 83.

<sup>9</sup> *Ibid.*, p. 84. A careful look at the woman's face and the arrangement of the figures in depth will suggest, I believe, that she is not looking at the reclining figure. It is surprising how little attention paintings sometimes receive from their interpreters. Salmi (*op.cit.*, p. 15) says that Pan is looking at the older shepherd beside him. With much less discomfort he could be looking at the woman.

<sup>10</sup> Eisler, *op.cit.*, p. 84. Satyr, however, is looking at Echo, which is not good Moschos, and Lyda, happy or unhappy, seems to be asleep.

<sup>11</sup> Eisler, *op.cit.*, pp. 78 f., 84. It would be more circumspect to question whether the correct title of the picture could have survived owners who had its offending nudity overpainted, who stored it away in the attic, and whose principal interest in it, once it had been rediscovered (by someone else), appears to have been to sell it. As Eisler notes, Dussler (*Signorelli*, Stuttgart, 1927, p. 202, note) mentions that in 1687 the picture was "noch im Inventar des Palazzo Pitti genannt." But Dussler does not say by what designation it was *genannt*. Though this would still be no guarantee of its original title, it would certainly be a better indication than the name by which its disinterested nineteenth century owners referred to it.

<sup>12</sup> Eisler, *op.cit.*, p. 84 ff. But why look at a mythological lexicon to see what Pan taught when it is so much easier, not to mention more to the point, to look at the picture and see that he is not teaching anything? He is looking at the woman and listening to the older shepherd's words and the younger shepherd's music. R. Fry, who presumably saw the picture itself, wrote that the older shepherd is "expostulating with Pan." ("The Symbolism of S.'s School of Pan," in *Monthly Review*, December 1901, p. 114.) Reproductions show no reason to read remonstrance into his expression and gesture. Without knowing the subject under discussion, one can affirm only that he is gesturing in such a way as to suggest that he is saying something to Pan.

<sup>13</sup> Eisler, *op.cit.*, p. 85. Dio Chrysostom, *Discourses*, VI, 17-20 (Loeb Classical edition, London, 1932, I, 259 ff.).

<sup>14</sup> Eisler, *op.cit.*, p. 90.

<sup>15</sup> V. Rossi, *Il Quattrocento*, Milan, 1945, p. 354.

<sup>16</sup> *Ibid.*, p. 380.

<sup>17</sup> Welliver, *I.F.*, p. 117, note 1. See note 39 below.

<sup>18</sup> *Ibid.*, pp. 69-73, and Welliver, *Botticelli*, pp. 9-18.

<sup>19</sup> Servius, *In Vergilii Carmina Commentarii*, Leipzig, 1881.

<sup>20</sup> MS, Biblioteca Laurenziana (Florence), Plut. 91 Sup., 49.

<sup>21</sup> A. Hulubei, "Naldo Naldi, étude sur la joute de Julien et sur les Bucoliques dédiées à L. de' M." in *Humanisme et Renaissance*, III (1936), 169-186, 309-326 (for the example here cited, p. 312 ff.). Miss Hulubei's study deals with a series of ten eclogues written in the 60's or 70's by Naldi, in all of which the political allegory is transparent.

<sup>22</sup> *Ibid.*, p. 314.

<sup>23</sup> Welliver, *I.F.*, pp. 79-126. The plaintive tone of the eclogues of the early 1480's is in marked contrast to the self-confident and optimistic mood of the 60's and 70's. See Welliver, *I.F.*, pp. 41-52, 67-69, and the Naldi eclogues (see note 21).

<sup>24</sup> See note 17.

<sup>25</sup> *Ibid.*

<sup>26</sup> Welliver, *I.F.*, p. 42.

<sup>27</sup> "Sometimes one sees various and strange forms of animals and men in the clouds, and, looking at a kind of rock which is crossed by many lines, one usually sees in it what the imagination desires." Lorenzo de' Medici, *Opere*, Bari, 1939, I, 73.

<sup>28</sup> N. Naldi, *In obitu Magni Cosmi*, in *Carmina Illust. Poet. Ital.*, Florence, 1719-1726, VI, 414. Another Florentine poet, Bartolommeo della Fonte, heard Cosimo posthumously urging Lorenzo to struggle for the progress of the empire. Bottiglioni, *La lirica latina nella seconda metà del secolo XV*, Pisa, 1913, p. 227.

<sup>29</sup> Verini, in his poem on Cosimo's death (U. Verini, *Flametta*, Florence, 1940, p. 104 ff.), models some of Cosimo's last words on the speech of Anchises in *Aeneid*, VI, ll. 756-853. Cosimo recites verbatim Anchises' famous line *parcere subiectis et debellare superbos*.

<sup>30</sup> In the *Adoration Giuliano* is the prominent, dark-haired figure standing nearest, and to the right of, the two kings kneeling together. For Giuliano in the *Court of Venus* see Welliver, *Botticelli*, *passim* and especially pp. 14-17.

<sup>31</sup> Welliver, *Botticelli*, pp. 13 f., 17. See note 21.

<sup>32</sup> I have suggested (*I.F.*, p. 29) that Botticelli's *Birth of Venus* may allude to Cosimo's establishment of the Medici state and that its composition may have developed from and hint at a monogram CM, with the C

reversed and superimposed on the M. In Signorelli's picture one can discern in the arrangement of the figures a monogram LM, with the L superimposed on the M.

<sup>33</sup> Sixtus IV died in 1484. For the disposition of his successor, Innocent VIII, see Welliver, *I.F.*, p. 111.

<sup>34</sup> Lorenzo de' Medici, *Opere*, I, 11. Pico had read it, or perhaps only part of it, by July, 1484 (Pico d. Mir., *Opera Omnia*, Basle, 1557, pp. 350-351).

<sup>35</sup> Lorenzo, *Opere*, I, 25-33.

<sup>36</sup> *Ibid.*, pp. 25-26, and *Giornale Storico d. Lett. Ital.*, V (1885), 137.

<sup>37</sup> Lorenzo, *Opere*, I, 34-37.

<sup>38</sup> *Ibid.*, p. 34 ("nuova vita"); p. 37 (Venus and the sun).

<sup>39</sup> Corinto, *Ibid.*, p. 307. If the "tre lustri" of Lorenzo's unrequited love (l. 32) mean fifteen years of his rule, then the eclogue was written about 1484.

<sup>40</sup> Of the two equestrian medallions on the arch, the left one is visible, the right one nearly hidden. There are a base and some broken columns of half an arch to the left of the left rider. If the right arch alludes to Sixtus' victory over Giuliano, does the incomplete left one allude to his failure to do away with Lorenzo?

<sup>41</sup> Cf. note 27.

<sup>42</sup> Vergil, *Eclogues*, VIII, 11. 26-28.

<sup>43</sup> Botticelli painted Lorenzo at the extreme left of his *Adoration*, the ill-fated Giuliano at the right.

<sup>44</sup> Commentators on the painting have all assumed the time to be sunset.

<sup>45</sup> Vergil, *Eclogues*, VIII, l. 69; Lorenzo, *Opere*, I, 308, l. 38.

<sup>46</sup> Furthermore, a moon ninety degrees from the sun, as this one is, should be much higher in the Mediterranean sky and at first quarter rather than new.

<sup>47</sup> Lorenzo's second eclogue, *Apollo e Pan* (*Opere*, I, 313), opens with a description of the Vale of Tempe and the river Peneus which flows through it. Pan apparently frequents this valley, and there are some points of correspondence between the painting and Lorenzo's description of it. Signorelli's river in the extreme left center appears to be narrow as it enters the scene and then to broaden out (*Apollo e Pan*, ll. 4-12). Where it flows away to the right (between Giuliano's knees), it touches, or almost touches, the base of a tree which could be a laurel (ll. 40-42). If the river is the Peneus, then for him who recognizes it, the sun is presumably in the east, the direction toward which the Peneus flows, and the time is sunrise.

<sup>48</sup> Principally Machiavelli and Guicciardini. If such an important thread of Florentine political history was lost to sight, it is little wonder that the title and meaning of some paintings disappeared.

# NOTES ON OLD AND MODERN DRAWINGS

## DRAWINGS BY CLAUDE LORRAIN IN AMERICAN MUSEUMS

By MARCEL RÖTHLISBERGER

CLAUDE's paintings are well represented in America. The museums contain about thirty of them, covering all the periods of the artist's long life; the most renowned is the large *Sermon on the Mount*, acquired in 1961 by the Frick Collection, New York. Another dozen examples are in private hands. As in the case of many great masters, the drawings of Claude are, on the other hand, poorly represented, although a good number have in recent years been sold on the art market, mostly bought up by private collectors. The only large set is at the Morgan Library in New York, which has fourteen examples, mostly outstanding compositional drawings related to pictures.<sup>1</sup> Some two dozen other sheets are scattered in museums all over the country, and private owners have two dozen more, in the majority minor works (Mr. R. Lehman has four). It may therefore be useful to call attention to those Claudes in museums which have never been reproduced. There are eight of them, all quite important. I describe them in chronological order.

To the early period belongs a fine signed study of trees in a landscape in the Museum of Fine Arts, Boston (Fig. 2).<sup>2</sup> It is essentially a wash drawing. The forms are rendered with extreme lightness in black chalk, shades of wash varying from brown to gray and from pale to dark, and heightening which goes from white to orange. A few pen strokes are used for the shrub near the bottom. The softness of the whole is increased by the blue tone of the paper.

An exact dating of drawings other than compositions is in general difficult. This work belongs I think to the latter part of the 1630's. It can be linked with a considerable number of upright tree studies of around 1640 which are the same size, have the same kind of signature and bear Claude's numbering (or traces of it), recording not an original book but his arrangement of the sheets in



Fig. 1. CLAUDE LORRAIN, *Landscape*  
New York, Pierpont Morgan Library

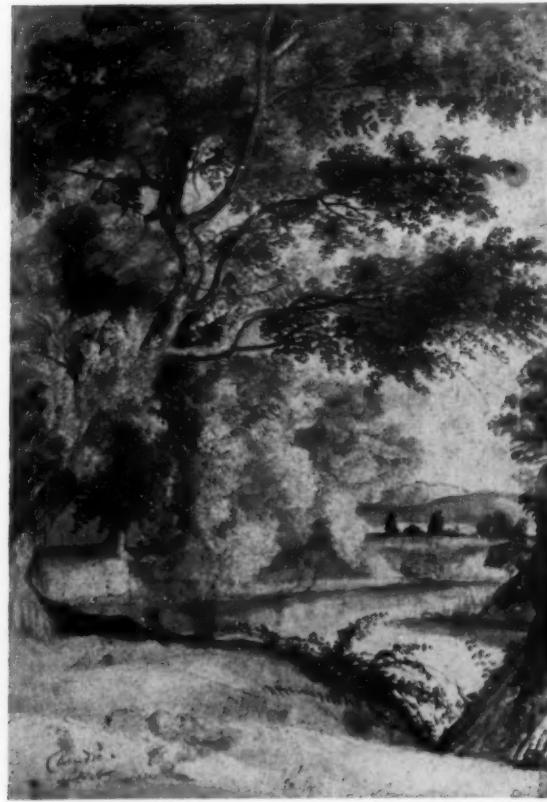


Fig. 2. CLAUDE LORRAIN, *Study for Landscape*  
Boston, The Museum of Fine Arts

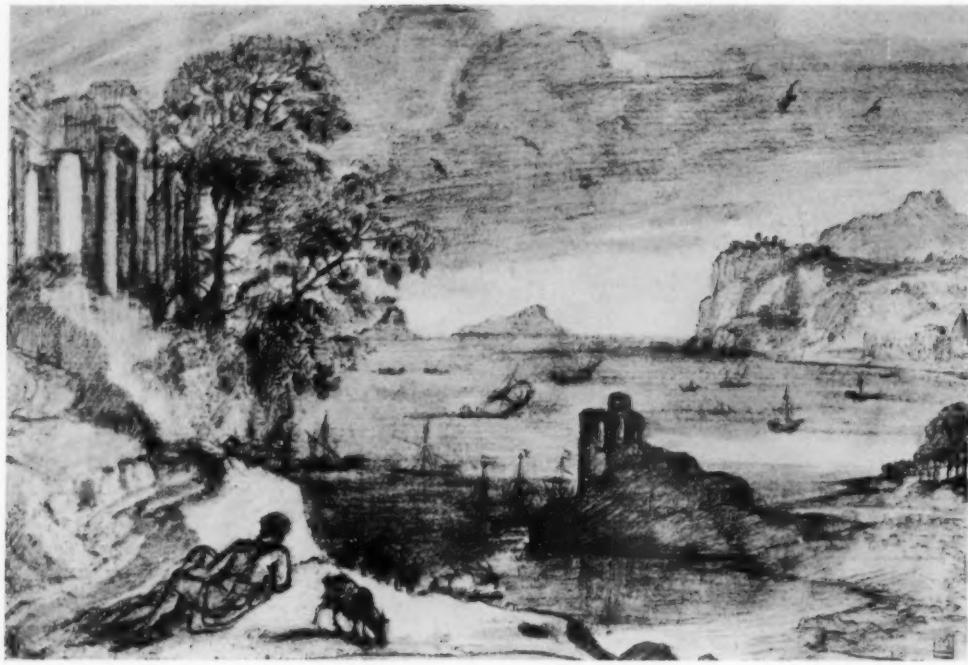


Fig. 3. CLAUDE LORRAIN, *Bay with Ships*  
Princeton University, The Art Museum



Fig. 4. CLAUDE LORRAIN, *Riposo*  
New York, The Metropolitan Museum of Art

albums; a few are likewise on blue paper (which also forms the *Liber Veritatis*, in alternation with white paper). The drawing is characterized by the uncommon dotting technique in the foliage as it appears earlier in an unpublished sketch on the back of drawing no. 1 of the *Liber Veritatis*, and in a nature study at Besançon, both in wash, *ca.* 1633-35.<sup>3</sup> A confrontation with the stylistically related large nature study of a waterfall in the British Museum (H. 59) confirms the dating proposed here.

Claude used to complete many tree studies with surrounding scenery, which comprises in this example the river, the distance and a *repoussoir* tree on the right. For this reason it may well be a studio drawing, but the question of work done in the studio or in nature is often unsolvable, and in such cases also irrelevant.<sup>4</sup> As to the relationship with paintings, it is astonishing to notice that not a single one among the vast number of tree studies recurs exactly in a painting. But general affinities of this setting with early canvases do, of course, exist.<sup>5</sup>

The same museum also owns two animal studies from the album of small sketches which Mr. Calmann is now selling all over the world. One, in red chalk and grayish-brown wash, shows five cows, the other, in brown ink, a group of eight goats, with trees and a boat on the reverse. They too date from around 1640.<sup>6</sup>

The fine drawing of a valley around Rome at the Morgan Library (Fig. 1)<sup>7</sup> belongs to the same group as the Boston drawing of trees. It is nearly the same size and shows the same simplicity in the use of shades of brown wash, reinforced by chalk, omitting all detail work. But it is entirely a study from nature, without framing compositional devices, and only the leafless trees on the right may be an addition to round up the sheet. It is signed on the reverse in red chalk *CLAV Ro IV* (in Urbe), like two dozen other drawings of the same style and size which Claude subsequently assembled in an album of originally some seventy pages, numbered on front. This and most others belong to the first years of the 1640's. Again none of these views recurs in paintings,<sup>8</sup> and the date is confirmed by dated drawings, such as the well-known view of 1642 on the road from Tivoli to Subiaco,<sup>9</sup> even if at first sight it looks different because of its technique of pen and wash.

The difference with a compositional drawing becomes clear in comparison with the *Riposo* (Fig. 4) in the Metropolitan Museum, New York.<sup>10</sup> Except for a detail in the figures, it corresponds to a painting of *ca.* 1639 in a private collection and must date from the same time. It may be either a preliminary

model or, just as likely, Claude's record after the finished picture. Such records are the entire *Liber Veritatis*, and many further drawings, including the majority of the figure drawings. This sheet has suffered and lost its freshness, and the line is strangely microform (perhaps because Claude made it as a copy, holding it against a window?). Yet a similar handling appears on related drawings of the same time, in particular on a pastoral drawing of the Uffizi of equal size, linked with *Lib. Ver. 41* of 1639.<sup>11</sup> The reverse of the Uffizi drawing shows two sketches for a *Flight into Egypt*. This in turn links it with the New York drawing, which bears on the reverse two upright sketchy renderings of the composition in front.<sup>12</sup>

The Art Museum at Princeton owns three genuine sheets which are described here. The earliest is a composition in black chalk with brown and grayish wash (Fig. 3).<sup>13</sup> I first considered it the work of an imitator, but on the evidence of some related pages in chalk contained in a recently discovered album of sixty of Claude's drawings I tend to think that it may be genuine. What strikes one as odd are the peculiar proportions of the goatherd and the promontory, and the lack of atmospheric recession between the two planes. But this may be due to the fact that the setting is connected with the painting *Apollo and the Sibyl* of 1646-47 (LV 99), to which period also this drawing must be attributed. Both show in the middle distance the so-called Trophies of Mario, an antique monument in Rome often drawn and more famous in the sixteenth and seventeenth centuries than today. As to the technique, Claude did many compositions in chalk and wash during those years.

Also at Princeton is a fine, small view of the Porta S. Paolo with the pyramid of G. Cestius and the Aurelian walls as seen from outside (Fig. 6).<sup>14</sup> It was presumably drawn on the spot. In spite of the large place which imaginary architecture occupies in his paintings, Claude made very few drawings of existing buildings in Rome, and with the exception of this and one or two others, they belong to his early years. The solid quality of the pen stroke, which is no longer light and fast as in earlier years, places this view into the time around 1660, a period in which studies from nature become increasingly scarce. A direct link with a painting does not exist but pyramids, city gates and walls appear in several paintings from those years.<sup>15</sup>

At first sight quite similar is the larger view of a ruined temple in a grove at the Morgan Library (Fig. 5).<sup>16</sup> It shows an even lightness in the short pen strokes and the pale wash. Not a sketch after an existing ruin, nor a compositional drawing, it belongs to a special category of sheets related to a painting.

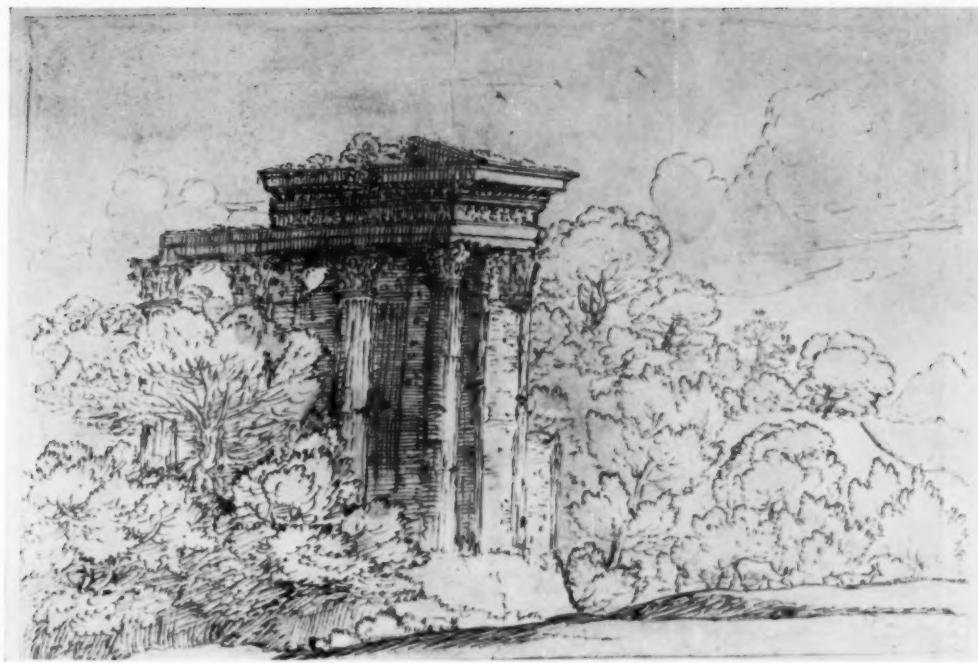


Fig. 5. CLAUDE LORRAIN, *Ruin of a Temple*  
New York, Pierpont Morgan Library

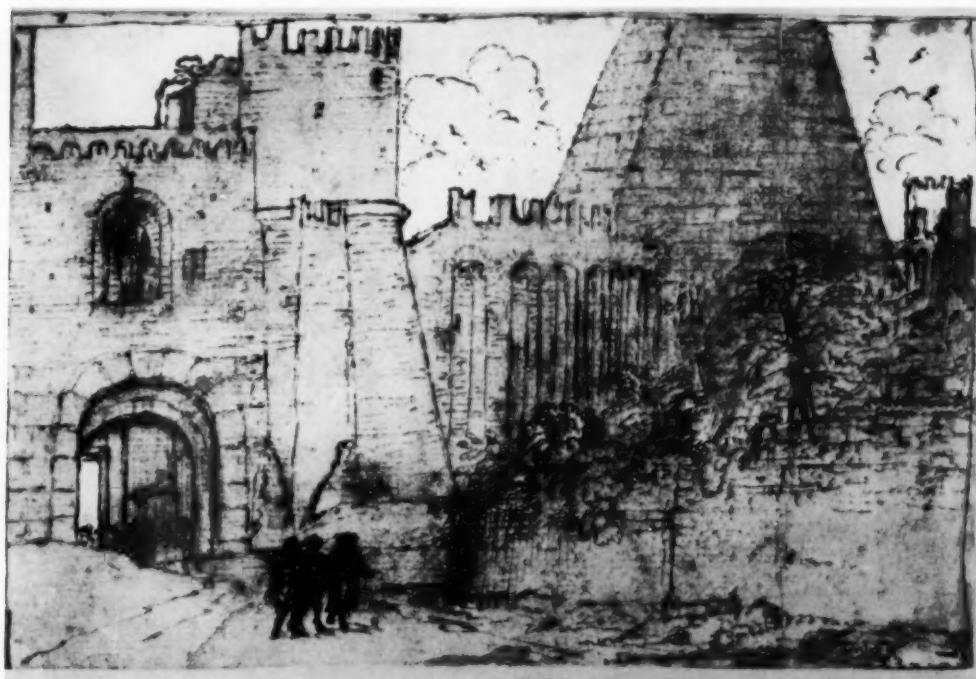


Fig. 6. CLAUDE LORRAIN, *Porta San Paolo, Rome*  
Princeton University, The Art Museum



Fig. 7. CLAUDE LORRAIN, *Riposo*  
Washington, D.C., The National Gallery of Art



Fig. 8. CLAUDE LORRAIN, *Classical Landscape*  
Princeton University, The Art Museum

In design it corresponds exactly to the left-hand detail of the temple and trees in the picture with Mercury and Battus at Chatsworth, of 1663 (LV 159), a work with which several more drawings are related. Whether this sheet precedes or copies the painting cannot be decided. While there are a number of drawings containing details of painted figures and animals, this one is unique in rendering a not particularly significant landscape detail of a painting. This may have something to do with the occurrence of similar temples in other works of the same period: in the painted *Flight into Egypt* of 1663 (LV 158); the Hermitage *Riposo* of 1661 (LV 154); and *Mercury and Battus* of 1660 and 1662 (LV 150). The style is reminiscent of studies from nature and comes very close to a dated view of a farmhouse near Tor di Quinto drawn on the spot in 1663.<sup>17</sup>

The pictorial drawing in Princeton (Fig. 8)<sup>18</sup> is one of four compositional sheets of very similar design made for a painting which Claude in the end did not execute in this form. The smallest and presumably the first is a sketch in the Louvre dated 1669. The Princeton drawing, unfortunately a ruin in its present state, is the second largest and thus probably precedes the two remaining ones in the Louvre and in Bayonne, which are very large and far more meticulously finished. The three latter must also date from 1669, as will be shown. The first three represent an episode from Tasso's *Gerusalemme Liberata*: Ubaldo and the knight led by the magician (XIV, 33 ff.). The figures are rendered in antique costume. Both the theme and the composition derive from the painting illustrating another incident of the same poem, Erminia and the shepherd, of 1666 (LV 166). Similar heroic compositions occur in several paintings of antique subjects in the same years.<sup>19</sup> It must be imagined that the patron of the Erminia picture, Paolo Francesco Falconieri, subsequently ordered a picture of the subject which is prepared in the four drawings just mentioned, but that he changed in the same year to a commission with Aeneas and the Sibyl: the last drawing, in the Louvre, shows in the foreground only one warrior and the draped figure, thus representing Aeneas and the Sibyl. However, for the actual painting Claude then decided on a more realistic rendering of the scene, which took place in Cumae. And after a further, now topographical study, also dated 1669, he painted for Falconieri the now lost *Aeneas and the Sibyl*, finished in 1673 (LV 183); it bears almost no resemblance to the Princeton drawing. There are only a few other cases where a series of elaborate drawings prepare a picture which in the end was never painted, e.g., five drawings for a St. John preaching (1655-60).

Finally, "attributed to Claude" in the National Gallery of Art, Washington, D.C. is the *Riposo* with two angels on blue paper (Fig. 7),<sup>20</sup> made when the artist was eighty-two years old, in the year of his death. The subject appears all through his life in drawings and in paintings, the last of which dates from 1676 (LV 187) and is reminiscent of earlier compositions. Also this sheet, an independent composition not closely related to any painting, is linked in the setting with earlier works, e.g., the *Rape of Europa* (LV 136). But although the transcribed date 1682 on the back is not legible beyond doubt, the handling bears the marks of Claude's very last years: the foreground drawn in very shaky, short pen strokes, the distance dissolved in extremely soft, atmospheric washes, the sky heightened in white; this style characterizes likewise the drawings of 1678-79 for the picture with Christ and the Magdalen (LV 191), in particular the one in the British Museum (H. 312).

<sup>1</sup> They are, to my mind: C. Fairfax Murray, *A Selection from the Collection of Drawings Formed by . . . Murray*, London, 1905, vol. I, nos. 271-3; vol. III, nos. 74, 75, 76 (*Procession*, LV 119, 1648-50); 77 (*Landscape Study*, 1650's); 78 (*Temple of Tivoli*, 1630-33, and *Magdalen*, ca. 1660); 80 and 81 (*Landscape*, LV 104, 103, ca. 1665); 82 (*Landscape*, 1645); in addition two sheets described here, one with Artaxerxes, bought in 1959 (1650's).

<sup>2</sup> 328 × 218 mm.; mounted. Signed at the bottom left *Claudio fecit*. At the bottom, traces of deleted ciphers for pagination. Bought in 1938 from the London art market.

<sup>3</sup> Exh. *The Splendid Century: French Art 1600-1715*, United States, 1960-61, no. 84, repr., wrongly doubted.

<sup>4</sup> There are a number of cases where two "nature studies" of equal size correspond exactly in design to each other, one being the artist's repetition of the other, for instance, the trees, Brit. Mus. H. 42 (repr. *Burl. Mag.* 1959, p. 383) and Ingram Collection (repr. London, Royal Academy *Drawings by Old Masters*, 1953, p. 45, no. 371). In other sheets Claude traced a tree study through on the reverse, leaving one in doubt as to which side was drawn from nature, e.g., Haarlem, Sch. 47.

<sup>5</sup> Röthlisberger, *Claude Lorrain*, 1961, figs. 38, 46, 54, 85 (henceforth quoted R., reproduces all the paintings in the chronological order of the *Liber Veritatis*).

<sup>6</sup> 106 × 175 mm., and 106 × 165 mm. Nos. 19 and 24 of the album. Gift 1959. It may be added that the only Claude at the Fogg Art Museum which I consider genuine is *Thetis Entrusting Achilles to Chiron*.

<sup>7</sup> Brown wash, black chalk, 210 × 305 mm. Deleted number 17 at bottom right.

<sup>8</sup> Cf. R., figs. 104, 137.

<sup>9</sup> Brit. Mus. H. 35, repr. Vallery-Radot, *Le dessin français au 17e siècle*, 1953, frontisp.

<sup>10</sup> Pen, 190 × 265 mm. See R., p. 498. From Philippe de Flines (Amsterdam, ca. 1700); Richardson; sale Amsterdam, 1882; bought 1907. In 1961 the same museum also bought the drawing of *Mount Parnassus*, 1674, repr. R., fig. 338, and the figure study described in R. p. 426.

<sup>11</sup> Repr. Courthion, *Claude Gellée*, 1932, pl. 77. It corresponds in design exactly to two paintings by imitators (R., figs. 412, 413), and it is after all not excluded that a painting by Claude of this very design did exist.

<sup>12</sup> On the basis of the particular penmanship of such drawings, an imaginary view of Tivoli, drawn in pen, at the Art Institute of Chicago, which had been doubted by this writer and others, may be considered genuine. It is a rendering with variations of LV 81, in reverse, and the uneven penwork might be the result of the drawing having been traced by the artist from another one. It dates from ca. 1644 or slightly later (248 × 383 mm.; mounted; inscribed, perhaps by another hand, *Monsieur*). Repr. *Arts* (New York), Oct. 1955, p. 45. A stylistic analogy is the pen drawing of trees in the Brit. Mus. H. 75.

<sup>13</sup> 145 × 214 mm. From Wellesley, 1866. In Fig. 4 the black appears too dark.

<sup>14</sup> Pen, brown wash, 122 × 184 mm.

<sup>15</sup> LV 145, 147, 153, 161, 162, 166, 167.

<sup>16</sup> Pen, brown wash, 205 × 301 mm.; mounted. From Pond and Barnard, eighteenth century.

<sup>17</sup> Oxford, Parker (*Cat. of the Coll. of Drawings in the Ashmolean Museum*, vol. I, 1938), no. 400.

<sup>18</sup> Chalk, pen, brown wash, some heightening, 170 × 232 mm. Much damaged: a great part of the sky, most of the central tree, the bottom right and the edges filled in by an old restorer on the mount on which the ruined remains of the sheet were pasted. For the provenance and the other drawings and paintings quoted here, see R., pp. 395, 432.

<sup>19</sup> LV 106, 163, 167, 176.

<sup>20</sup> Light gray and bluish wash, pen, black chalk, heightened, 128 × 167 mm. On the back of the mount, transcribed from Claude's original inscription, *Claudio Gillee. f. Roma 1682*. For the provenance, see R., p. 169.

## THE COUNCIL OF EUROPE EXHIBITION OF ROMANESQUE ART

By MARILYN STOKSTAD

WHAT could be more appropriate than a Council of Europe exhibition of Romanesque art emphasizing the cultural contributions of individual states toward a unity of Europe on a broad humanistic level? The Romanesque period was a time akin to our own, when the end of the world seemed a real threat, when unseen forces of good and evil seemed very powerful, as real and as little understood to those people as atoms and rockets are to most of us. Mass destruction, whether in reality from disease or famine, or expected in the Last Judgment or *Ragnarok*, was a constant threat. Finally, Western Europeans were forced to unite in spite of petty jealousies and personal rivalry in order to defend themselves from an opposing culture of great material strength and superior learning. Although superficially the lines were drawn on a religious basis, Christian against Moslem, still the underlying issues were not purely religious, and the situation was all too comparable to the one in which the man of the twentieth century finds himself. The threat was political and ideological; the answer was found only in European unity achieved in large measure by the pilgrimages and crusades, the products of which were gathered together this past summer for our study in Santiago de Compostela and Barcelona. Juan Ainaud de Lasarte, assisted by Manuel Chamoso Lamas, coordinated the efforts of representatives from the member states of the Council of Europe.

In the Cathedral of Santiago de Compostela, the culmination of the pilgrimage across Northern Spain to the tomb of St. James, the theme of cooperation among strong individual powers was brought out with consummate skill by the eleventh and twelfth century builders. The great granite basilica is one of the most typical examples of the so-called pilgrimage style. The *Puerta de las Platerías* on the south transept has some of the earliest monumental sculpture in Europe, while the *Pórtico de la Gloria* (Fig. 2) on the west façade is the superb creation of Master Matthew, one of the geniuses who created the proto-Gothic style of the end of the twelfth century. The Cathedral alone is well worth the trip to the northwest corner of the Iberian peninsula.

Excavations under the chevet, transept, and nave, carried out during the last ten years, correct misinformation about the site based on the incomplete excavations of the nineteenth century. Remains of the church of Alfonso II and Alfonso III may be studied, and even earlier finds may be seen, including an early Christian necropolis and, in the south transept, the foundations of a Roman bath. Plans and photographs as well as important finds from the excavations may be studied in the Cathedral Museum, housed in the cloister and reinstalled last summer. Sculptural and architectural elements from the Romanesque choir stalls of the Cathedral, a work reflecting the strong influence of Master Matthew but probably executed by his shop, have been tentatively reassembled to form a seat and canopy. Unfortunately, the accuracy of the reconstruction is questionable. An alternate solution may be found in J. M. Pita's article in *Cuadernos de Estudios Gallegos* (vol. XXV). The fine collection of sculpture and architecture of the Cathedral was augmented during the exhibition by loans from Toulouse, Jaca, Silos, León and Madrid, illustrating the unity of the style created by masons traveling along the pilgrimage roads. Not only the geographical but the historical continuity of the style was emphasized by the selection of pieces covering a time span of over one hundred years. Another of the many fascinating problems being studied in Santiago de Compostela is the portal of the north transept, described in detail in the *Pilgrims' Guide*. Sculpture from this portal was reused in one of the reconstructions of the *Puerta de las Platerías*. More pieces, such as the figure of the Saviour and the relief of God with Adam and Eve, may be seen in the Cathedral Museum collection.

Sculpture from the original west façade has been installed in the lower church, or the *Catedral Vieja*, which was enlarged to serve as a substructure for the *Pórtico de la Gloria* and elegantly decorated by Master Matthew. These fragments give some indication of the appearance of this portal admired in the *Pilgrims' Guide*, but completely destroyed by Matthew to make way for his own work. Most of a seated figure, a torso and fragments of drapery seem to have been done under strong French influence. Superb marble spiral columns, seven pieces in all, are carved with foliage and figures in the late eleventh century style of the pilgrimage roads. The stone retable of San Esteban de Ribas de Sil, executed about 1200 but probably copying Gelmírez' altar for the Cathedral, completed this part of the exhibition in which Sr. Chamoso tried to recreate some of the splendor of the Romanesque Cathedral.

The Palace of Gelmírez, adjoining the Cathedral on the north, is one of the

finest examples of secular buildings from the period. In its present form it is essentially a late twelfth and early thirteenth century structure. The principal lower room has been utilized for a photographic and documentary history of the pilgrimage to Santiago. Perhaps the biggest surprise to those who think of the pilgrimage as essentially Spanish and French was the discovery of the Scandinavian contacts with Galicia, illustrated in both documents and art. The service quarters of the palace, simple Gothic rooms, provided a setting for a few large, fine pieces of wood sculpture. The *Crucifix* of Vilanova dos Infantes and the *Crucifix* of San Salvador dos Penedes, both from the province of Orense, and the *Madonna and Child* from the Cathedral of Astorga, are most imposing. A small stairway leads to the Banqueting Hall, one of the richest late Romanesque interiors, with its decorated ribbed vault and carved corbels illustrating a feast. In this hall was one of the finest treasures of Spain, the *Frontal* of Sto. Domingo de Silos (Fig. 1), now in the Provincial Museum of Burgos. It is enamel and metalwork of such prodigious quality that its creation seems worthy of a legend such as surrounds the *Cross of the Angels* in Oviedo. Other enamels from Silos were gathered for comparative study. These pieces, together with the gold reliquary *Cross* of the Cathedral of Astorga, originally belonging to the Templars of Ponferrada, the *Cross* of the Cathedral of Santiago given by Ordoño of León, and the reliquary of the *Arm of St. Thomas à Becket* from the Cathedral of Burgos, complemented the sumptuous display of German metal and enamel work exhibited in Barcelona. Spanish ivories—coffers, plaques, combs—were also well represented, for example, the famous box of the *Beatitudes* from Madrid and the *Christ* from León. A few manuscripts have been kept in Santiago because of their unique relationship to the city, the Cathedral or the pilgrimage. *Tumbo A* of the Cathedral of Santiago contains the donations to the Cathedral, including the donation of Ferdinand of León to Master Matthew in 1168. It may be compared with the similar *Libro de las Estampas* of the Cathedral of León. Of special interest were two copies of the *Codex Calixtinus* containing the unique guide for pilgrims to Santiago de Compostela. Both the original manuscript and the copy by a monk of Ripoll, made in 1173, were displayed.

In Barcelona the Palacio Nacional on Montjuich, with its Museum of Catalan art, was a natural location for a Romanesque exhibition. For many visitors the overwhelming grandeur of Romanesque painting must have been evident for the first time. The permanent collection of murals and panel paintings is located in the west wing of the lower floor of the building, where

manuscripts were also displayed in temporary cases. The upper floor was remodeled to house other foreign contributions to the exhibition.

One had the opportunity to compare manuscripts from widely scattered libraries and also to compare the work of the miniature painter with the mural painter. The finest and most complete part of the manuscript exhibition was the section devoted to copies of the *Commentaries on the Apocalypse* by Beatus of Liébana. While the most famous Beatus manuscripts are the Mozárabic examples, the Romanesque copies of the eleventh and twelfth centuries are extremely interesting, illustrating as they do the development of the Spanish Romanesque style out of the Mozárabic style. Furthermore, the theme of the Apocalypse encouraged the inventive powers of the artists; strange monsters and symbolic beasts are represented, providing a wide repertory of images for other painters and sculptors. Two eleventh century manuscripts illustrate the regional variations in the Romanesque: The *Burgo de Osma Beatus* shows the transition from Mozárabic to Romanesque style, while the *Saint Sever Apocalypse* from the south of France seems close to folk art. The relationship of various manuscripts is being studied; for example, the Beatus from Turin needs closer comparison with the Mozárabic example in the Cathedral of Gerona. Material other than the Apocalypse is represented in the great Spanish Bibles from S. Pere de Roda, Calahorra and Lérida, and yet more manuscripts show the style of the shops of Ripoll, Vich and Barcelona.

The exhibition afforded an unprecedented opportunity to compare Spanish and Italian paintings, and to study the strength of the Byzantine tradition. Italian manuscripts were displayed in cases in the room with the murals from la Seo de Urgel and the great polychrome Christ, the *Majestad Batlló*. The Bible of Avila was a key piece in this group, containing as it does both Italian and Spanish painters' work. The wide and lasting influence of Byzantine art on the artists of Western Europe, so apparent here, was not emphasized, since a later Council of Europe exhibition will deal specifically with this problem; however, the common Byzantine heritage forms an additional thread of continuity to much of the art of the Romanesque period. A touch of the splendor of the Byzantine court was dispersed over the entire continent by the artists' re-use and re-interpretation of motifs.

Although one may admire the frontals of Hix and la Seo de Urgel and the murals from Santa María de Tahull or Boí, the finest painting in the museum, and perhaps the finest mural from the twelfth century, is the *Majestas Domini* of San Clemente de Tahull. This painting is pure power energy, a summary of

Christian dogma represented with splendor and dignity. In the large hall which this image dominates was placed the major collection of continental manuscripts; the Ottonian illuminations had a clarity, brilliance and power which held up the best in the surroundings. British manuscripts were represented by a distinguished collection, including the magnificent *Benedictional* of Robert of Jumièges from Paris and the *Eadwine Psalter* from Trinity College, Cambridge. They were installed in the recently opened gallery containing murals from the Chapter House of the Monastery of Sijena and a series of Gothic tombs from the Monastery of Matallana.

The Spanish contribution in the galleries of the upper floor was simply an expansion of the permanent collection, with complementary pieces, frontals and wood sculpture from nearby museums. Thus, the selection must be considered as a representative collection of Catalan art rather than Spanish as a whole, a division appropriate to the regionalism of the Romanesque period, but no more fair to the kingdoms of León or Navarre than if the entire French exhibition had been composed of the art of Burgundy. Most interesting for those who were already well acquainted with the Barcelona collections was the *Portico* from the Colegiata de San Vicente, Cardona, whose restoration and installation by the Gudiols was completed just in time for the exhibition. Another newly discovered mural, exhibited here for the first time, was of special interest as an example of historical painting. This frieze was found in January 1961 in a palace on Calle de Montcada, Barcelona. It was a pity that such exciting material was not displayed separately, especially since it was rather late in date for the exhibit. Nevertheless, it was useful to compare it with paintings from Lérida and San Pedro de Arlanza, both of about 1200, and to realize how long an essentially Romanesque style survived, especially in secular painting.

Catalan stone sculpture is best seen in the work of the Master of Cabestany, whose relief of the *Calling of Peter* from the façade of the Monastery of S. Pere de Roda, Museo Mares, was displayed with other pieces now in private collections, and with photographs pointing out the wide range of the master's activity. The permanent collection of wood sculpture was augmented by Madonnas from Andorra and the Pyrenees, and a fine series of Crucifixes, including one from the Museum's collection which had its documents with consecration dates of 1147 displayed in a nearby case. The Italians sent some fine wood sculpture, such as the *Madonna* of Acuto; however, they chose to exhibit principally work in marble and stone. The humanistic tendencies and



Fig. 1. *Frontal of Santo Domingo de Silos (central panel)*  
Burgos, Provincial Museum



Fig. 2. **MASTER MATTHEW**, *Pórtico de la Gloria*  
Santiago de Compostela, Cathedral



Fig. 3. Reliquary in the Form of a Church  
Berlin

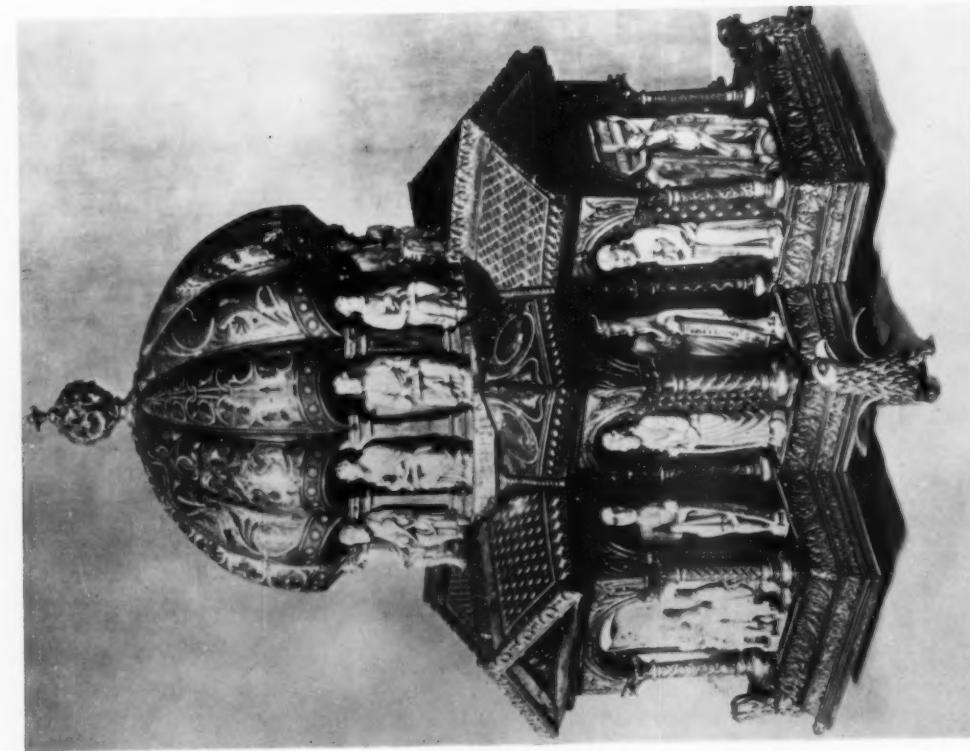


Fig. 4. Moses, St. Mary's Abbey, York  
York, The Yorkshire Museum

classical references in Italian sculpture could be compared with the sculpture of the pilgrimage roads. The interest in natural appearances and three-dimensional form in the Italian work appears in a lesser and more diagrammatic way in the sculpture of the pilgrimage roads. Statue columns, for example, those from Pizcenza, served as a valuable comparison with sculpture in Santiago. The marble plaques from the pulpit of the Cathedral of Pistoia and the colossal head from Capua epitomize the continuing classical tradition in Italy, and act as a perfect foil for the Scandinavian sculpture which just as effectively illustrates the power of the barbarian tradition.

A special place was given to the importance of the Islamic world and its influence on the art of Western Europe. In Spain, Christians and Moors lived side by side and craftsmen worked for patrons of both faiths, developing over a period of time the Mozárabic, Mudejar and Spanish Romanesque styles. Some of the same intermingling is found in Italy. Ivories, metal work and textiles, such as the embroidered mantle from the Cathedral of Fermo, once a chasuble of St. Thomas à Becket, show the extent to which Western Europe gained from the culture of the Near East.

Architectural sculpture formed the nucleus of the collections of French art; sculpture from Cluny, the tympanum with the *Last Supper* from Dijon, and an outstanding series of sculptured capitals illustrated the art of the major eleventh and twelfth century schools: *Lions* from Poitiers, a *Resurrection of Lazarus* and *Demons* from Vézelay; the *Suicide of Judas* and the famous *Sleeping Magi* by Giselbertus of Autun; and a series from Toulouse, including the exquisite *Feast of Herod*. The great Romanesque schools of France could be studied, as it were, in miniature, their essential and characteristic features summed up in a few choice examples. The rather transitional character of French art at this time, reflecting the manner in which France profited both from the humanistic, classical tradition of the Mediterranean world and the abstract, visionary style of the barbarian North, became apparent. As was to be expected, the French minor arts were dominated by Limoges enamels, which suffered by comparison with Spanish, German and Flemish work.

Although the contribution of France and Italy to the development of eleventh and twelfth century style was considerable, particularly in building technique, still the skill, taste and superb craftsmanship of Northern artists set the standard for sculpture, paintings and sumptuous art, recognized as early as the mid-twelfth century by such an expert as Abbot Suger. In the Council of Europe exhibition, a photographic study of Romanesque architecture forms

a transition from the arts of the Medieval world to the arts of the Holy Roman Empire, the British Isles and Scandinavia.

The artists of the Holy Roman Empire dominated the foreign contributions to the Romanesque exhibition, and within this group it is the consummate skill of the Mosan metal and enamel workers, especially Renier de Huy, that establishes the aesthetic standard for the twelfth century. Some of the finest objects of Flemish and Netherlandish art were exhibited, including the *Triptych of the Holy Cross* from Liège, the reliquaries of *St. Candide* and of *St. Servasio*, the *Madonna* from the Diocesan Museum in Liège, a *Censer* of cast and engraved copper, and a magnificent silver gilt *Chalice* from Utrecht, to mention only a few. From Germany and Austria sumptuous objects, many from the Guelf treasure, attracted immediate attention by their intrinsically rich materials, their skillful craftsmanship, and the taste with which the precious metals, jewels and enamels are blended to create a rich harmony rather than mere ostentation. The truly splendid display includes the eleventh century reliquary of the *Arm of St. Blas* from Brunswick Cathedral, as well as five other arm reliquaries, a huge gold filigree and jeweled reliquary *Cross* from the Benedictine Abbey of St. Paul of Lavanthal, the *Portable Altar of Eilbertus Coloniensis* with some of the finest enamels, and the famous enamel and ivory reliquary in the form of a church, now in Berlin (Fig. 3). The reliquary of Frederic Barbarosa and the *Aquamanile* in the form of an antique bust crowned with leaves seemed close to monumental portrait sculpture in metal. Bronze candlesticks and aquamaniles provided almost a comic relief, or at least a marginal notation, to all this richness. Great textiles, such as the richly embroidered chasuble from the Benedictine Abbey of St. Paul of Lavanthal or the thirteenth century frontal in silk and linen, woven in Ratisbon, or the cloth of wool and linen from the late eleventh century shops of Cologne, provided a rich and appropriate foil to the metal work.

One of the most beautiful pieces of monumental sculpture sent to Barcelona was the *Angel of the Annunciation* from Cologne, about 1170, now in Berlin. Another was the *Head of Christ* from St. Peter's, Louvain. Other large wood carvings included the great twelfth century *Crucifix* from the Museum of Innsbruck and the thirteenth century *Virgin* of Ruhpolding. If there had been nothing but these few rooms, the exhibition would have been a memorable one. A special compliment should be paid the museum representatives of the Northern countries for their excellent installation and success in creating out of the large, rather sterile rooms an environment suitable for the objects.

England, Ireland, Norway and Sweden cooperated in illustrating their common heritage from the barbarian tradition and changes wrought by contact with the Continent. Seldom has the force of this Northern tradition been so effectively presented. For many viewers the sheer beauty of the Northern art may have been seen for the first time, since many do not realize the richness of the North in the Middle Ages. Walking into the Norwegian and Swedish rooms, one entered a new world, dominated by dragons rather than men; the Mediterranean tradition seemed very far away. Three portals from the stave churches of Rennebu, Ulvik and Stedje mark this separation with their dragon interlaces. Yet even the dragons twist amid vines which are the classical acanthus, and figure sculpture from Urnes reminds one that he is still in the Romanesque period and has not slipped suddenly backward in time. The human figure has been accepted as an appropriate vehicle for the artist's expression, and the linear energies and visible monsters are being incorporated into a new style in the service of a new religion. Nevertheless, well into the thirteenth century, for example, in the bench from Bygdö, human figures are secondary to snakes and interlaces. The arts of Norway and Sweden are essentially those of the wood carver and ship builder; wood and iron are combined in some of the most exciting architecture, recalled in the photographic exhibition as well as in the portals, the great iron lock, the Swedish chest from Voxtrop, or the Norwegian yarn box with dragon heads similar to those on the stave churches. Certainly the most significant piece is the gilded bronze vane from Brandbu, the date and real use of which are still uncertain. It may have been a vane or standard on a ship, such as is seen in miniature in the iron candlestick in the form of a longboat which was displayed next to it. In stylized foliage a man struggles with a lion and pulls a sheep from its jaws.

Contacts between Scandinavia and the British Isles during the eleventh century formed the late Anglo-Saxon and early Norman styles. The stone relief of an animal from the Guildhall Museum in London, in pure Ringerike style of the first half of the eleventh century, establishes this theme, which is carried out in the series of tombs, architectural fragments and reliefs. A monumental stone cross from County Clare recalls the Irish contribution to monumental sculpture, while six capitals show the development of the Norman style in England culminating in the figures from St. Mary's Abbey, York. *Moses* (Fig. 4) and *St. John* are over life-sized figures, comparable to the work of Master Matthew in their three-dimensional quality and understanding of the human figure.

In keeping with the Spanish theme of the pilgrimage, the English gathered material related to St. Thomas à Becket from several countries: two mitres, one used by Becket and one from Munich embroidered with scenes of his martyrdom; a Swedish coffer from the Church of Trono decorated with Limoges enamels illustrating St. Thomas's martyrdom. Examples of English art in widely scattered collections were also assembled, such as the superb wooden *Casket* from Florence and the late twelfth century silver *Ciborium* from the Abbey of St. Maurice d'Agaume in Switzerland. This ciborium, which must have been made in England or by an Englishman in the Abbey, is engraved with scenes from the life of Christ and was the single most exciting object in the British rooms. The Northern artists' use of morse ivory was illustrated by a tau cross with Christ and St. Michael and a box in the style of St. Albans, with figures riding griffins and centaurs. The *Deposition* ivory from Hereford shows the late Anglo-Saxon style before the Norman conquest made possible the final flowering of the Romanesque at Durham and York.

The dichotomy within the Romanesque exhibition is reflected in the period itself, when highly individual regional styles were, nevertheless, bound together by strong ties created by the great international organization of the church, whose political might was almost as important as its religious power. This internationalism was concerned with cultural values, with improving man's physical and spiritual well being, much as the Council of Europe is attempting today.

## ARCHIVES OF AMERICAN ART

### REPORT OF ACQUISITIONS JULY—SEPTEMBER, 1961

**BERRYMAN, CLIFFORD K., 1869-1949.** 12 editorial cartoons. From 1907 until his death Berryman was political cartoonist for the Washington, D.C. *Evening and Sunday Star*. In 1943 he won the Pulitzer award for cartoons. His work is already represented in the Archives by his two best-known books, *The Gridiron Bunk Book* (1925) and *The Campaign of '56 in Star Cartoons*. One of his timeless contributions to the American scene was, of course, the "Teddy Bear." The cartoons recently presented to the Archives by his daughter Florence are representative works from the years that Berryman spent as cartoonist for the *Evening and Sunday Star*. They are chiefly concerned with issues of large national and international import. Among the figures caricatured with Berryman's penetrating ability are most of the Presidents from Theodore Roosevelt to Harry Truman, as well as Hitler, Mussolini and Stalin.

**CINCINNATI CRAFTERS COMPANY, 1911-1954.** Miss Elizabeth R. Kellogg, granddaughter of Miner K. Kellogg, has written a sympathetic and appreciative account of the efforts of that devoted group of Cincinnatians, artists and laymen alike, to bring understanding of the problems of the designer to a wider public. During its life span of nearly half a century, the Crafters group did much to encourage the creative art of the community through scholarships and prizes. It was responsible for bringing to Cincinnati programs covering all the arts from music to architecture. The endeavors of such dedicated workers frequently vanish and leave no trace. Miss Kellogg's short essay is an example of the historical material which we should like to have for our records.

**COALE, GRIFFITH BAILY, 1890-1950.** Papers. Ships and the men who sailed them fascinated Coale throughout his life. His interest was far more than casual; there was no detail of construction too small for careful study and research, from the first attempts of man to harness the wind with skins to the latest inventions of the United States Navy. At the same time Coale's abilities as a mural painter were outstanding. With this interest and talent combined, it is not surprising that Coale should have been appointed first combat artist-reporter of the Navy in 1941 with the rank of Lieutenant Commander, USNR. In one of the daybooks which he kept of his studio work is an entry for September, 1941: "From this day on kept U.S. Navy log in small book that I could keep in uniform pocket." The small book and its successors accompanied him throughout World War II. In them he captured the spirit of the Navy in a manner that led to official recognition and caught the public fancy in two books published by Farrar and Rinehart: *North Atlantic Patrol* (1942) and *Victory at Midway* (1944). Coale's murals all reflect his scholarly approach to nautical history. They are outstanding in their representation of our maritime achievements from the time of the

explorations of the Vikings and Hendrik Hudson. He not only saved his correspondence with other authorities in the field; he also kept careful records of all the precise and detailed studies that went into the preparation for his finished work. Among the most interesting for study are those containing background material on the *Three Ships* (the *Sarah Constant*, *Goodspeed* and *Discovery*, which brought settlers to Jamestown) in the old Senate Chamber of the Virginia State Capitol, and the *Development of the Square Sail*, in the library of the *S. S. America*. Included in the papers are catalogues of portraits and watercolors exhibited at the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery, the Lyman Allyn Museum, the National Gallery of Art and the United States Naval Academy, as well as a record of Coale's activities over the years in the New York Ship Model Society and the Marine Museum of the City of New York which he was instrumental in founding.

**KAUFMANN, ROBERT D., 1913-1959.** Although Kaufmann turned to painting as a career only when he was in his thirties, an impressive record of his creative ability is represented in the Archives by some 200 colored slides and 300 photographs of his paintings. These are supplemented by tributes paid Kaufmann after his death by such eminent figures as the painters Theodoros Stamos and Pepino Margravite, the photographer Eliot Elisofon, Norman Rosten, poet and playwright, and E. A. Lowe, Director of the Scriptorium at Princeton's Institute for Advanced Study. Kaufmann was also noted for his founding and support of the Forum Gallery in New York. The Forum was best known for its policy of sponsoring invitational shows of college art work, both by students and faculty members. Two large scrapbooks of clippings, announcements and exhibition catalogues give a precise account of the activities of the gallery during the mid-fifties.

**WEIR, JOHN FERGUSON, 1841-1926.** Two hundred seventy-six letters written to John F. Weir, first Director of the School of Fine Arts at Yale University (1869-1913), to his father Robert W. Weir and to his daughter Edith Weir Perry, cover a period from about 1838 to 1906. The majority of letters were written to John F. Weir during the years when he was at Yale and are chiefly concerned with arrangements for visiting lecturers at the School of Fine Arts. Of varying interest and length, they are generally gracious and tinged with a warmth that shows clearly the affection with which Weir was regarded by his contemporaries and associates. A large number of educators, lawyers and clergymen are represented, as well as the actors Henry Irving and Joseph Jefferson. The names included make up a *Who's Who* of the most prominent artists of the period. Among them are Edwin Austin Abbey, Albert Bierstadt, Henry Kirke Brown, John W. Casilear, Frederick Edwin Church, Frederick S. Church, William Parsons Dana, Lucia Fairchild Fuller, Robert Swain Gifford, Sanford Robinson Gifford, Childe Hassam, Thomas Hicks, Edward L. Henry, Winslow Homer, William Morris Hunt, Daniel Huntington, Eastman Johnson, Dora Wheeler Keith, John Frederick Kensett, John La Farge, Jervis McEntee, Samuel F. B. Morse, William Page, Thomas Addison Richards, Augustus Saint-Gaudens, John Singer Sargent, John Sartain, James D. Smillie, Launt Thompson, Henry T. Tuckerman, John Henry

Twachtman, Elihu Vedder and Worthington Whittredge. The collection also includes an agreement between John Trumbull and Thomas Cole concerning the rental of a room at the Academy of Fine Arts for exhibiting Cole's *Angel Announcing the Birth of our Saviour*.

TAPE RECORDING:

CHARLOT, JEAN. A recording in which the artist discusses his *Ascension of Christ* for the apse of Our Lady of Sorrows Church in Farmington, Michigan, from its inception to the completion of the mural.

MIRIAM L. LESLEY  
Archivist

## LETTERS OF AN AMERICAN SCULPTOR, SHOBAL CLEVENGER

*By THOMAS B. BRUMBAUGH*

**S**HOBAL VAIL CLEVENGER (1812-1843), born near Middletown, Ohio, was one of the few early American "stonecutters" who had a genuine talent for the chisel. He carved a considerable number of excellent portrait busts during the last seven or eight years of his short life, and even though lured away by High Art, from Cincinnati to Louisville, and from there to Washington, Philadelphia, New York, Boston and Salem, New York again, and finally Florence with its trade in facile white marble copies, he never surrendered the integrity realized by his first efforts. In spite of the sentimentalizing skills of anonymous Italians who copied his later clay models into suitable tonnage for Essex Street and Beacon Hill parlors, his realism, and a conviction that expressed itself by recording every line and wrinkle, defeated them. The almost styleless and firmly blocked out masses of Clevenger's heads defied Italian affectations of the time, and the energy and naiveté which were conscientiously drained from most sculptures by Hiram Powers, Richard Greenough, Thomas Ball and others of his contemporaries, happily persisted in his work.

Aside from a few excessively laudatory articles in magazines and newspapers of the 1840's, we have little authentic information about Clevenger. His son of the same name is remembered as a medical writer and a pioneer of American psychiatry, but the father exists only in brief notices in reference works, an undeserved limbo where there are no letters or documents, and many of his sculptures are lost, or what is worse, are scarcely looked at except in amusement by omniscient modern critics. An extensive search of historical societies and university manuscript collections, prompted by the author's discovery of an autograph letter in a dealer's "junk heap," led him to but three others. We do learn from the first of these that Clevenger probably wrote as little as possible, embarrassed by his lack of formal education. "Let no person see this letter for it is so badly riten," he wrote across its reverse, but even though the style improved, his crabbed hand on the fourth and longest letter suggests that correspondence was a far from congenial task.

It is to be hoped that this publication will bring forth information about

other letters in private collections, but if not (and perhaps there are few others), we are fortunate in having different aspects of the sculptor's career represented in each of those extant. In the earliest, of 1838, we have a glimpse of his Washington success, the distinguished sitters there; but having the names of friends back home in that first Cincinnati art "colony" is especially interesting. The second letter of 1840 to the Trustees of the Boston Athenaeum tells us something of his gratitude for the use of a room, and of activities in the Boston area during the winter of 1839-40. Nicholas Longworth, his Cincinnati patron, was the recipient of the third and least important letter, but we learn from it, at any rate, that the "few weeks" which were to see him "with a view of embarking . . . for Italy," stretched into at least three months; no doubt because of his constant money troubles. The fourth and personally most revealing letter, to George Peabody of Salem (*not* the philanthropist), is a pathetic account written in 1843 just five months before his death from tuberculosis and burial at sea. "The Summers are very pleasant in Florence," he wrote politely to the wealthy young man in Paris, "and the baths of Lucca are considered good . . . but I have been nearly four months entirely out of money." He was also concerned about the feelings of Horatio Greenough, whose extraordinary semi-nude statue of "Washington as the Olympian Zeus" was not being well received at home. Incredibly enough he was still enthusiastic and hoped to make one or two other statues before leaving Florence, although even the famous *Indian Warrior* was probably never finished and seems to be no longer in existence. It was a "bad subject for Italy where there are no Indians, though plenty of savages," as Hiram Powers the sculptor wrote to Edward Everett.<sup>1</sup> Certainly appropriate here is the full text of a distracted and poignant note, now in the collections of the Historical and Philosophical Society of Ohio, Cincinnati, which Mrs. Clevenger sent to Hiram Powers:

On board Ship Sept 15th 1843

My dear Mr Powers

We are all safely on board the Ship. Mr. Morse will give you an account of every thing. I regret very much that he cannot go with us the cabbin is so small that it is impossible therefore the first money that arrives you will oblige me by reserving fifty Francisconi for him.

E. H. Clevenger

The unidentified "Mr. Morse" (the telegraph inventor was then in the United States), no doubt wisely, decided against sailing with the dying sculptor, his

wife and three children in their tiny cabin, even though he had paid part of his passage. Powers was left in charge of the hastily abandoned studio, the *Indian*, the half-completed busts of Everett and others, for Clevenger wished to die at home; but a note in the *Boston Evening Transcript* for November 13, 1843 tells us death came instead off Gibraltar, thirteen days out from Leghorn on a square rigger, the *Duc d'Orleans*.

This meager legacy of four letters brings us at least a bit closer to the "modest, amiable and single-hearted man" whom Washington Allston liked "with no ordinary liking,"<sup>3</sup> and we are grateful for even the slightest sketches toward a three-dimensional portrait of the artist. Clevenger is one of those precious primitives of American artistic expression, unloved through the century-long revolution of taste which began soon after his death, but deserving of critical attention much more than many of the inflated reputations of our own smug times. As one observes the rococo and disintegrating pigments of a Jackson Pollock canvas of 1950, or the rust on a Calder mobile, he may take some comfort in the almost indestructible nature of Clevenger's art. Even though he has nearly escaped us in letters, the severely undecorated freestone carvings, the marble copies and plaster casts face the future and its uncertain taste with considerable confidence.

In the following transcriptions, the spelling, punctuation and paragraphing of the originals have been retained, and an attempt has been made to identify the less obvious names. The Historical Society of Pennsylvania, Gratz Collection, through the Archives of American Art, Microfilm Division; the Boston Athenaeum and the Essex Institute Museum have graciously granted permission to reproduce the first, second and fourth letters respectively.

Washington Feb. 3, 1838.

Dear Sir,<sup>3</sup>

I received a letter from Mrs. Clevenger which stated that you had returned to Cincinnati and had riten a letter to me but I have not received any yet. I have been waiting for it 2 weeks. I finely concluded that it had been miscarried and I thought I would wright one to you before I got it for I am very anxious to hear from you and to hear how you are getting along in the fine arts. I heard that John Tucker had returned to Cincinnati also and has improved very much in his art.<sup>4</sup>

My Dear Mr. Brown you must excuse me for not wright to you before this. I wright so badly spell badly to and compose worse that I am a shamed to wright to any person. I have modaled a bust of John Q. Adams and Mr. Corwin's<sup>5</sup> since I came here. my next will be your old friend Daniel Webster.

he has got the finest head for a bust I ever saw. The President will sit for me next. I expect to make two or three more here and then go to Philadelphia, and from there to New York and from *that* to Boston. Do let me hear how you get along with Dr Mc. Dowel. give my respects to, Tucker Frankestine<sup>6</sup> and Douglas.<sup>7</sup> do write to me when you get this.

yours with respect  
S. V. Clevenger.

Boston, April 27th 1840

To the Trustees of the Boston Athenaeum<sup>8</sup>

Gentlemen,

Being about to leave Boston with a view of embarking in a few weeks, for Italy I cannot but express to you my sincere gratitude for your liberality in allowing me the gratuitous use of a room in your institution, for so many months, as well as for the kind encouragement in my profession, I have received from your patronage. As a feeble indication of my feelings, allow me to present through you, to the Athenaeum, casts of the following busts, which are now in the Statuary gallery. Wishing the Athenaeum every success & you, gentlemen, all prosperity, I remain

Your obliged & obt. servt  
S. V. Clevenger

1 - Cast of the Bust of Hon.: Daniel Webster

Henry Clay  
Harrison G. Otis  
Judge Davis  
Judge Shaw  
Washington Allston  
Jeremiah Mason Esq.  
Joseph Tilden Esq.

New York Aug 1st 1840

My Dear Sir<sup>9</sup>

I take great pleasure in introducing my Friend Professor Mersch<sup>10</sup> to your acquaintance who visits the West for the purpose of seeing that part of the country. He is one of the most scientific men in the Country and he is particularly interested in Botany. he is also a very great Friend of Mr Wards family. I think he will be very much pleased with your collection of plants. I Should like you to tell him the most interesting places to visit in the West and any attention you may be pleased to Show him will be gratefully acknowledged on my part

Yours Truly  
S. V. Clevenger

Florence April 13th 1843

My dear Sir<sup>11</sup>

I received your kind letter by Mr. Hoit<sup>12</sup> with great pleasure, it being the first one I have had from you since the shipment of your Mother and Father busts.<sup>13</sup> I had despaired of hearing from them till my return to America. I am glad you are pleased with them. it is one of the greatest pleasures we poor Artists can have to know we give satisfaction to our patrons.

I am very sorry to hear you are an invalid. Can't you be induced to visit Italy before you return home, the Summers are very pleasant in Florence, and the baths of Lucca are considered very good.

There is nothing that would give us more pleasure than to see you and your family.

I am endeavouring to get through with my work that I may be able to leave Italy in the course of another year, for I am quite sick of it. My life has been one of constant anxiety ever since my arrival, which retards my progress to a very great degree and was it not for the hope of returning home soon I should quite despair of ever seeing better times.

I have finished more than half of my busts in the marble, and have modeled an ideal bust, the lady of the Lake, from Scott's little Poem. I have taken her at the moment she hears the Hunters horn. I have also a Statue of an Indian Warrior nearly done in the clay, and I hope to be able to make one or two other Statues before leaving Florence.

I have a favour to ask of you which I hardly feel justified in doing, but I have been nearly four months out of money, and without hearing from America where I have a good deal due me. I have contracted debts here and shall be obliged to Pawn my goods soon to live. What I wished to beg of you is that you will advance me one hundred and fifty dollars, and take and order on Mr. Perkins of Boston, for whom I am making Gov. Everett's bust, and for which I will pay you good interest.<sup>14</sup> Or if you will take one of the busts of the Lady of the Lake you shall have it at your own price. I regret being obliged to trouble my friends in this way, but hope and trust you will pardon me. I hope some day to be able to make amends for it all. I am sorry Mr. Greenoughs Statue of Washington does not please the public more, for I think it must be very cutting to his feelings as he cannot help seeing in the papers the remarks and criticisms that are made.

We have several Sculptors in Florence and have had till lately a multitude of painters. and some of them very superior. Mr. Hoit has gone to Rome but returns to Florence shortly.

Notwithstanding the hard times, I am quite as enthusiastic in regard to the arts as ever I was and have made considerable improvement.

My family has increased. I now have three children two boys and a girl. my last boy is only three weeks old but I have had the comfort of seeing my family in



Fig. 1. SHOBAL CLEVENGER, *Bust of Ebenezer S. Thomas (1835)*  
Cincinnati, Spring Grove Cemetery



Fig. 2. SHOBAL CLEVENGER, *Bust of Elizabeth Peabody (1840)*  
Salem, Mass., Essex Institute

the enjoyment of good health ever since we came to Florence, which I can fully appreciate.

My wife joins with me in the desire to be remembered kindly to your lady.  
And I once more beg you will pardon me and believe me

Your Most Obedient Servant  
S. V. Clevenger.

<sup>1</sup> Massachusetts Historical Society, Everett Papers, March 7, 1843.

<sup>2</sup> Massachusetts Historical Society, Allston to John S. Cogdell, December 5, 1839.

<sup>3</sup> W. H. Brown (1808-1883), Cincinnati, Ohio; was born in Charleston, South Carolina. A silhouettist recorded as working in Kentucky (and Ohio, this letter makes clear), he returned to Charleston by 1839, and we may assume, was not getting along too well in the fine arts in Cincinnati. After 1859 he worked as an engineer.

<sup>4</sup> John J. Tucker (dates uncertain), a portrait painter in Cincinnati, 1841, had previously worked in Texas.

<sup>5</sup> Thomas Corwin (1794-1865), United States Senator and Governor of Ohio.

<sup>6</sup> John Frankenstein (ca. 1816-1881) worked as a painter and sculptor in Cincinnati, 1831-1839; 1847-1881. The interval was spent in Philadelphia.

<sup>7</sup> Alonzo Douglass (ca. 1815-1886), portrait painter from Washington, D.C., was at work in Cincinnati, 1828-1831; 1843-1846. This letter further locates him there during the winter of 1837-1838.

<sup>8</sup> This letter, not in Clevenger's hand, seems to be a careful copy. Aside from those listed, the Athenaeum also owns busts of Andrews Norton (1786-1853), Biblical scholar; James Otis (1725-1783), politician and Revolutionary pamphleteer; and Dr. James Jackson (1777-1867), Boston surgeon. The Clay bust was modeled in Louisville and the Webster in Washington, as we learn from the first letter. Judges John Davis (1761-1847) and Lemuel Shaw (1781-1861) are referred to, and other Boston sitters of less fame were Joseph Tilden, a trustee of the Athenaeum, and Jeremiah Mason (1768-1848), lawyer and United States Senator. The Society for the Preservation of New England Antiquities, Harrison Gray Otis House, Boston, owns the marble version of the H. G. Otis bust.

<sup>9</sup> Nicholas Longworth (1782-1863) of Cincinnati, made a fortune in real estate, and was the patron of many American artists. Before 1828 he became interested in botany, and was one of the first successful commercial winegrowers in America.

<sup>10</sup> Professor Karl F. Mersch (1810-1888) from Luxembourg was brought to the United States as a tutor and secretary for "Uncle" Sam Ward (1814-1884), financier and author, by his father Samuel Ward (1786-1839). He seems to have been in San Francisco during the boom years, but after 1870 returned to Luxembourg where he was named "Railroad Commissioner, Councillor, and Curator of the Athenaeum." Clevenger made busts (unlocated) of both the elder Ward and his daughter, Julia Ward Howe.

<sup>11</sup> George Peabody (1804-1892), 24 Rue de Rivoli, Paris, was the son of Joseph Peabody of Salem.

<sup>12</sup> Albert Gallatin Hoit (1809-1856), portrait and landscape painter of Boston, was in Europe from 1842 to 1844.

<sup>13</sup> The marble busts of Joseph Peabody (1757-1844), privateersman and shipowner, and his wife, Elizabeth Smith Peabody (1767-1854) (Fig. 2), are in the collections of the Essex Institute. Both are fine specimens of Clevenger's rugged style. Mrs. Peabody's is remarkable in being one of only three "female" heads known to be by the artist, although it could not be described, certainly, as feminine. Only Mrs. Peabody's bust is dated 1840, but both must have been done about the same time.

<sup>14</sup> The bust of Edward Everett (1794-1865) commissioned, presumably, by Thomas Handasyd Perkins (1764-1854), is now in the collections of Harvard University. It was finished by Hiram Powers (1805-1873) after Clevenger's death.

## JOHN GADSBY CHAPMAN, PAINTER OF VIRGINIA

By GEORGIA S. CHAMBERLAIN

EDGAR ALLAN POE recommended the *Dismal Swamp* (Fig. 10) by John Gadsby Chapman as the type of imaginative landscape painting suitable to be hung against the silver-gray wall of the well-appointed room he was describing in the "Philosophy of Furniture," written for Burton's *Gentleman's Magazine* in May, 1840. *The Lake of the Dismal Swamp in Virginia*, near Norfolk, subject of a romantic poem by the Irish poet Thomas Moore, was one of many exquisite landscapes which Chapman produced upon his return to Virginia in 1831 after several years travel and study in Italy. While in Rome he made many copies of old masters under the instruction of the artist George Cooke, who had married Chapman's cousin Maria Heath, sister of James E. Heath, the state auditor. Maria Heath and Chapman were related through the Ewell Family. Cooke's daughter Maria Heath Cooke was later to pose for one of the figures in Chapman's *Baptism of Pocahontas*.

Another artist friend of Chapman's in Italy was Samuel Finley Breese Morse. Together they went on a sketching trip to Tivoli, Subiaco, Vico and Vara in May of 1830, and in July of the same year, with two other companions, they traveled from Rome to Capri, Amalfi and finally to Naples. These were carefree and happy days for the young men, and long remembered. Later Chapman was to win one of the commissions for the great murals to adorn the rotunda of the Capitol in Washington, D.C. and painted the *Baptism of Pocahontas*. Morse was passed over in the awarding of the commissions and, impoverished and embittered against art, he turned to science and invented the telegraph.

Chapman must have told Henry T. Tuckerman, the chronicler of American artists, about his experiences with Morse in Italy. In his *Book of the Artists* Tuckerman relates:

Arrayed in the goatskin and untanned shoes of a peasant, Chapman and his comrades wandered over the greater part of Calabria. Every well-defined outline in the mountain ranges, each graceful shrine, the effective attitude of monk or vintager, the tower of the middle ages, the isolated cornice or pillar...

the vine-laced terrace or the rocky headland afforded an idea or illustrated an effect which they sketched for future use while cloud and breeze, storm and sunshine were ever around, imitating Nature which is the source and inspiration of all that is true and lasting in the trophies of art.

Chapman returned to his parents' home in Alexandria, then in the District of Columbia, in 1831. His mother was Margaret Sarah Gadsby, daughter of John Gadsby of Gadsby's Tavern, Alexandria, owner and later wealthy proprietor of Gadsby's Hotel on Pennsylvania Avenue, Washington, D.C. His father was Charles Thomas Chapman, originally from Prince William County, cashier of the Union Bank of Alexandria in 1816; in 1825 he represented the British Vice-Consul during his absence from the District of Columbia. John Gadsby Chapman was married November 20, 1832, at Martinsburg, Virginia, to Mary Elizabeth Luckett, eldest daughter of the late Captain Fielder Luckett of Alexandria, D.C., the Reverend Mr. Johnson performing the ceremony (*Alexandria Gazette*, Nov., 28, 1832).

Chapman's romantic nature responded to the loveliness of his own native Virginia when he returned to view it once again after his sojourn of study in Italy. Living in the city which General George Washington regarded as his home town, the sensitive young artist was particularly conscious of the neighboring sites relating to the life of the first President. Chapman was a welcome guest both at Mount Vernon and at Arlington. He painted the family of Mrs. John A. Washington, then living at Mount Vernon, and many scenes of the lovely estate. The exquisite Hannah Washington was probably painted on one of her visits to Mount Vernon (Fig. 6). George Washington Parke Custis permitted Chapman to make copies of some of the paintings owned by Washington, including the Peale *Portrait of Washington* at Arlington (Fig. 3). The copy now at the Virginia Historical Society in Richmond may possibly be the one by Chapman.

During 1832 and 1833 the young artist traveled about Virginia painting portraits of distinguished Virginians and their homes. He painted Montpelier and its owner, the elderly President James Madison (Fig. 4). He also painted the children of his friend Henry Alexander Wise of Accomac County, later to be Governor of Virginia. The lovely portrait of *Ann Bell Satchell Joynes* of Accomac County (Fig. 5), also of this period, has recently been attributed to Chapman. When restored by Robert Scott Wiles the monogram JC appeared in the lower right corner and the date 1833. This painting is owned by Mrs.

Eugene A. Smith of Cropperville Farms, Accomac, a cousin of Henry A. Wise, grandson of the Governor. The lovely bit of water scenery in the background is a characteristic Chapman touch, to be compared with the view of Mount Vernon in the background of the *Hannah Washington*.

Nine of Chapman's interesting landscapes having to do with the life of George Washington were recently purchased by Mr. Chauncey Stillman of New York and are now on loan at the Virginia Museum of Fine Arts at Richmond (Figs. 7-9; 17-19). The fine accurate detail, the beauty of the skies, the appreciation of the changing seasons, make these paintings precious memorials of Virginia.

While making his home at this time in Alexandria, Chapman had a studio in Washington, D.C., possibly opposite Brown and Gadsby's Hotels on Pennsylvania Avenue, where the colorful Congressman Colonel David Crockett also lodged (Fig. 20). While posing for the young artist and expressing himself in his usual uninhibited fashion, Crockett mentioned Chapman's desire to try his fortunes in New York (see Curtis Carroll Davis, "A Legend at Full-Length—Mr. Chapman Paints Colonel Crockett—and Tells About it," *Proceedings of the American Antiquarian Society*, Oct. 1959).

The year 1834 was a momentous one in Chapman's life. An exhibition of his copies of old masters and his paintings of Virginia was opened April 11, 1834, on Pennsylvania Avenue opposite Brown and Gadsby's Hotels and a paid notice of the show ran in the *Alexandria Gazette* until July 11, 1834. On October 25, 1834, his father passed away at the age of fifty-eight. His obituary in the *Alexandria Gazette* paid him lengthy tribute as "long and intimately known to his community having filled several important offices." November of 1834 found Chapman and his wife in New York. William Dunlap, the earliest chronicler of American artists, wrote in his diary on Saturday, November 22, 1834: "Walk to Beaver St. to see J. G. Chapman who has come to reside here, out, see his wife."

The young artist from Virginia was immediately welcomed into the artistic and literary circles in New York. At the National Academy Exhibit in the spring of 1835 he showed seven of his paintings which had to do with the life of Washington. These were possibly commissioned but were certainly bought by the author James Kirke Paulding, who was preparing a life of Washington, according to *The New-York Mirror* of May and June 1835.

Chapman's fresh talent was immediately in demand by the publishers. *The Family Magazine* (vol. IV, 1837) carried the notice that:



Fig. 1. JOHN GADSBY CHAPMAN,  
*George Washington as a Young Surveyor*  
The New-York Historical Society



Fig. 2. JOHN GADSBY CHAPMAN,  
*Self-Portrait on a Palette when on a trip to Italy*  
Richmond, Valentine Museum



Fig. 3. *George Washington*.  
J. G. Chapman after C. W. Peale, engraved  
by John Wesley Paradise for Jared Sparks,  
"The Life of Washington"

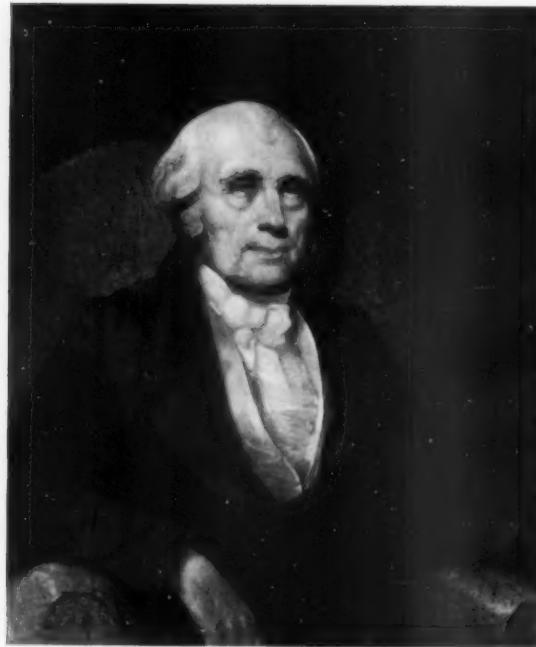


Fig. 4. JOHN GADSBY CHAPMAN, *James Madison* (engraved by J. Sartain), Philadelphia, The Pennsylvania Academy of the Fine Arts



Fig. 5. JOHN GADSBY CHAPMAN, *Ann Bell Satchell Joynes* Accomac, Mrs. Eugene A. Smith Collection



Fig. 6. JOHN GADSBY CHAPMAN (attrib. to), *Hannah Lee Washington*, Charlestown, Mr. and Mrs. Lester Alexander Collection



Fig. 7. JOHN GADSBY CHAPMAN,  
*Distant View of Mount Vernon*  
New York, Chauncey Stillman Collection



Fig. 8. JOHN GADSBY CHAPMAN,  
*The Bed Chamber of Washington*  
New York, Chauncey Stillman Collection



Fig. 9. JOHN GADSBY CHAPMAN,  
*Old Tomb of Washington*  
New York, Chauncey Stillman Collection



Fig. 10. *Lake of the Dismal Swamp.*  
Engraving by J. Smillie after painting by J. G. Chapman



Fig. 11. *Defeat of General Braddock.*  
Engraving after painting by J. G. Chapman for "The Family Magazine," vol. IV

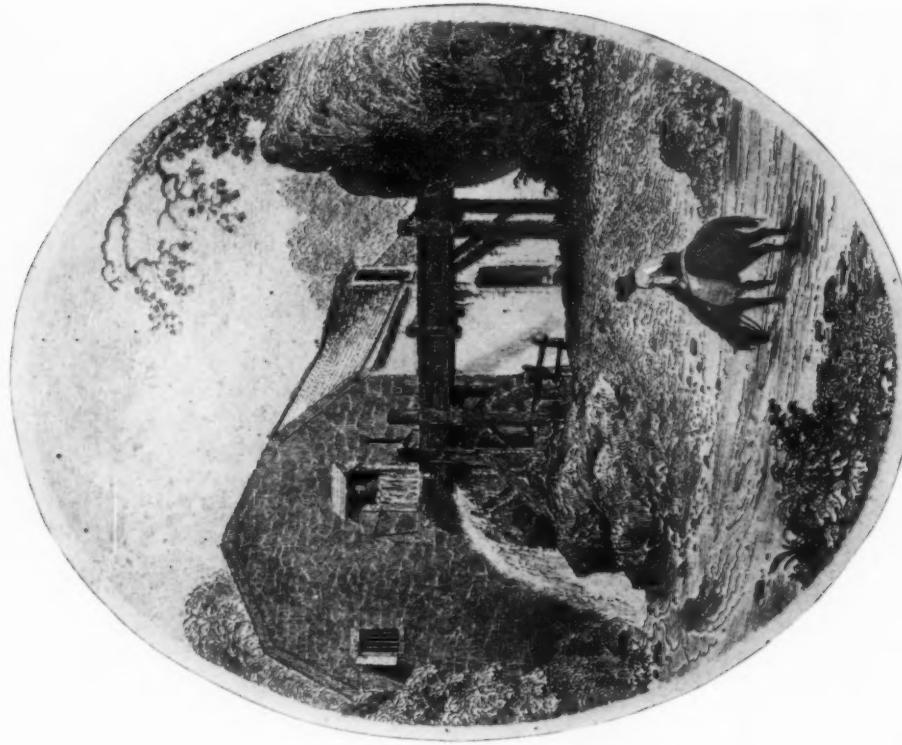


Fig. 12. *Old Mill in Virginia.*  
Engraving by J. C. Riker after painting by J. G. Chapman  
for "The Opal"

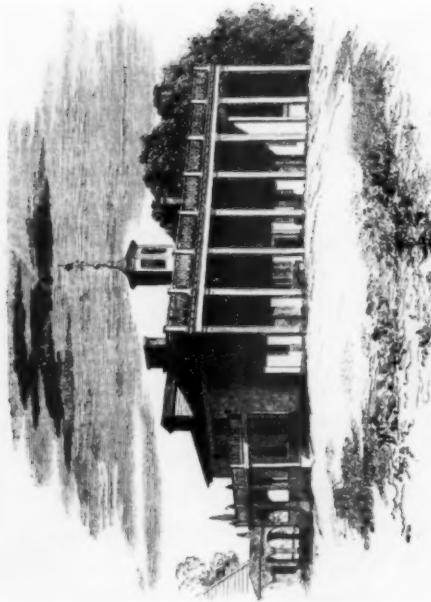


Fig. 13. Residence of Washington, Mount Vernon.  
Engraving after painting by J. G. Chapman for "The Family Magazine," vol. IV



Fig. 14. Residence of President Madison, Montpelier, Va.  
Engraving after painting by J. G. Chapman for "The Family Magazine," vol. IV

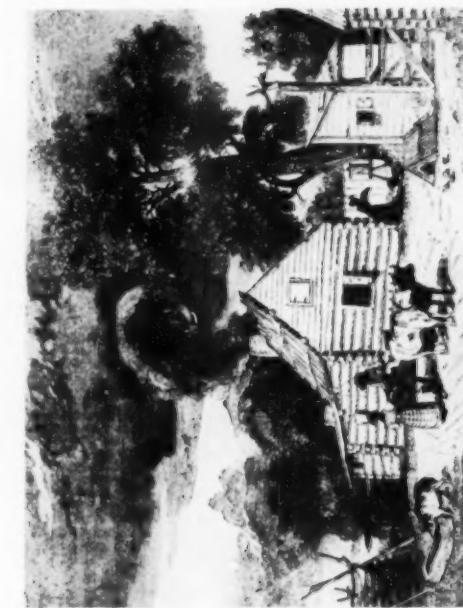


Fig. 15. Negro Cabin in Virginia.  
Engraving after painting by J. G. Chapman for "The Family Magazine," vol. III



Fig. 16. New Tomb of Washington.  
Engraving after painting by J. G. Chapman for "The Family Magazine," vol. III



Fig. 17. JOHN GADSBY CHAPMAN,  
*View of Yorktown, Virginia*  
New York, Chauncey Stillman Collection



Fig. 18. JOHN GADSBY CHAPMAN,  
*View of the House at Yorktown in which the  
Capitulation was Signed*  
New York, Chauncey Stillman Collection



Fig. 19. JOHN GADSBY CHAPMAN,  
*Residence of Washington's Mother in  
Fredericksburg, Virginia*  
New York, Chauncey Stillman Collection

The frontispieces of the different monthly numbers have been designed and drawn expressly for this work by Mr. John G. Chapman of New York, an artist recently selected by Congress to paint an historical picture for one of the vacant panels in the rotunda of the Capitol at Washington. Among these embellishments The Residences of the Different Presidents ... the rescue of Captain Smith ... Braddock's Defeat ... Emigration ... are equal if not superior to anything of the kind ever executed in the United States.

Chapman's renderings of the *Moore House, Yorktown, Virginia, Negro Cabin in Virginia* (Fig. 15) and *The New Tomb of Washington* (Fig. 16) (to be contrasted with the picture of the old tomb of Washington (Fig. 9) owned by Mr. Stillman) had already been used in volume II of the *Family Magazine* of 1836. *The New-York Mirror, Godey's Lady's Book* and the publishers of the gift books and annuals kept engravers busy copying his works to illustrate their publications. Chapman himself at this time learned the art of wood engraving and taught it to others. One of his most famous pupils was "Porte Crayon," David Hunter Strother of Martinsburg, Virginia, where Chapman was married and where David Holmes Conrad also lived, one of Chapman's oldest friends. Porte Crayon later produced the cleverly written and illustrated sketches of "Virginia Illustrated" and "The Dismal Swamp," recently republished.

In his *The American Drawing Book* of 1847 Chapman gathered together his knowledge of the techniques of drawing, painting, etching, wood engraving and modeling in clay, together with principles of composition. This book was used for many years and artists of today might well profit by it. To Virginians, the illustrations of Mount Vernon and George Washington are of especial interest. The fact that Chapman's paintings, which have recently come to light, in some cases need little or no restoration is proof that he was a master of the techniques of the artist's crafts.

One of the most exciting discoveries of Chapman's works is the appearance of his *Pohick Church* (Fig. 21). Bought at an auction in Philadelphia recently, it was first identified from architectural books as being a painting of Pohick Church, the parochial church of George Washington, situated about halfway between Mount Vernon and Gunston Hall, the home of George Mason, also a parishioner. This romantic painting of the church, with windows broken and an atmosphere of neglect and decay about it, was attributed to Chapman by its restorer, Russel J. Quandt, and the officials of the Mount Vernon Ladies Association. It was presented by the purchaser to Pohick Church, where it is displayed upon occasion and is one of the church's most valued possessions.

A painting of less historical importance but one of appeal to Virginians is Chapman's lovely oval painting of a mill in Virginia, engraved for a gift book, *The Opal*, in 1844 (Fig. 12). Perhaps the original of this engraving will also be found. Another of his sketches with a Virginian subject which would be interesting to discover is described by Henry T. Tuckerman:

Like most artists of ready talent, he [Chapman] has an eye for the humorous. One hot August day a party of his friends, including several ladies, made an excursion on the Potomac, from which, through accident or wisdom, he chose to abstain. When they reached the middle of the river, their boat was stranded by the falling tide, and left high—but not dry—on an extensive mud-flat, of such a consistency that to tread upon it was to risk suffocation. The hapless passengers had no alternative but to remain exposed to the intense heat of a Virginia sun, without refreshment or shelter of any kind, and devoured by mosquitoes until evening, when the rising water enabled them to land. Chapman stood comfortably on the umbrageous banks of the river, and made such an admirable sketch of the affair, that the "party of pleasure" found when they came on shore that their awkward mishap was not likely soon to be forgotten.

Chapman also produced fine historical paintings, such as *The Defeat of General Braddock* (Fig. 11), the original of which may some day also be brought to light. His religious painting, too, was of high quality, to judge from the engravings of this portion of his work.

1848, the year of Chapman's departure for Italy, marks the end of his exquisite series of Virginian landscapes and portraits. His son, Conrad Wise Chapman, named for his father's old friends David Holmes Conrad and Henry Alexander Wise, later was to return from Italy to fight for his beloved Virginia in the War between the States. John Gadsby Chapman had said he would return himself to fight if he were not too old and too deaf. Conrad Wise Chapman's paintings of *Fort Sumter*, *White Point Battery*, *Charleston*, and *Charleston Bay and City* are owned by the Confederate Memorial Library Society, Richmond. These paintings have the atmosphere, exquisite coloring, accuracy and minute detail characteristic of the work of both father and son, combined with the power to compose a forceful picture, which despite infinite detail carries its message at a distance as well as conveying its significance at close range.

The son presented his own and his father's collection of paintings and their documents and memorabilia to the State of Virginia, equally beloved by both



Fig. 21. JOHN GADSBY CHAPMAN, *Pollock Church*



Fig. 20. *Colonel Crockett*. Engraved by C. Stuart after painting by J. G. Chapman

men. They were transferred from the Virginia State Library and are now in the Valentine Museum, Richmond, Virginia. Recently Conrad Wise Chapman has been recognized as one of the foremost painters of the Confederacy. His father, John Gadsby Chapman, also deserves wide recognition as a loving and gifted portrayer of the people, the homes, the history and the countryside of Virginia.

N.B. Figures 7-9; 17-19 courtesy of The Old Print Shop, New York.

## LETTERS TO THE EDITOR

Dear Sir:

I am preparing a check-list of the lithographs and etchings of Thomas Shotter Boys. I would appreciate hearing from collectors having any of Boys' prints (other than the Paris and London sets), books illustrated by Boys or drawings and letters by him.

Sincerely yours,  
Gustave von Groschwitz  
Senior Curator  
Curator of Prints  
The Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Sir:

For the authorized *catalogue raisonné* of the graphic work of Lyonel Feininger I would appreciate information regarding woodcuts, etchings and lithographs by Feininger in museums and other public collections, listing titles, dates, measurements; and for the woodcuts, work numbers (usually penciled in the middle of the bottom margin).

Leona E. Prasse  
The Cleveland Museum of Art  
Cleveland 6, Ohio

Dear Sir:

Many of your readers, I am sure, have read with satisfaction Professor Frederick Hartt's essay on the writings of Bernard Berenson in your Spring, 1961 number, the first account published in any scholarly journal in this country. As the *Art Quarterly* has always given special consideration to data referring to American art, I think this small facet from Berenson's life might be also of interest.

When he was ready to graduate from Harvard in 1887, he was approached by Frank Hamilton Cushing, an important pioneer in Southwest archaeology, to join them in New Mexico. Cushing was conducting excavations for the Hemenway Southwestern Archaeological Expedition which was generally connected with the Peabody Museum at Cambridge. Berenson was in need of an income and was also interested in American archaeology, and he told Cushing that he would make up his mind shortly. Around that time, Mrs. Jack Gardner was already collecting the art that was later exhibited in her Venetian palazzo on the Fenway. She knew Berenson as one of the most promising students of Charles Eliot Norton and had spoken with him previously about going

to Italy in search of art pieces for her. Soon after the interview with Cushing, Berenson had another conference with Mrs. Gardner and, as a result, he left for Italy in the summer of 1887. From there on, his career is closely connected with the investigation of Italian painting which made him internationally famous. Deeply involved in European art, Berenson never had time to go to the American Southwest or to any part of Latin America. He complained in his late years that he should like to have expanded his knowledge beyond the European field—but a number of reasons kept him bound. He nevertheless had a lively interest in the art of the pre-Columbian and Colonial Americas. His vast and individually selected library contained a number of books on these subjects. He discussed the arts of the Americas with this writer in the early 1930's, when those arts were far from being generally recognized. On our subsequent visits to I Tatti, up to his ninetieth birthday, Berenson told more than once the story of how he nearly became active in American archaeology. He liked to call himself an Euramerican and said he regretted not being twins, so that he could have gone deeper into this relatively new field. His observations on americanistic subjects, so distant both in time and place, revealed his rare imagination and unusual mental elasticity. To paraphrase the *bon mot* about the conductor and the orchestral score: there are art historians who have the footnotes in their heads and others who have their heads in the footnotes. Bernard Berenson certainly belonged to the first category.

PÁL KELEMEN



TOP: 1. *Statuette of a God(?)*. Phoenician, ca. 900 B.C. Seattle Art Museum. 2. *Male Head*. Reputedly from Persepolis, ca. 4th century. Seattle Art Museum. 3. *Ceremonial Knife*. Peruvian, early Chimu Culture, 12th-13th centuries. Seattle Art Museum.

CENTER: 1. *Mummy Mask*. Egyptian, middle or second half of first century A.D. Smith College Museum of Art. 2. *Statuette of Demeter*. Greek, ca. 340 B.C. The John Herron Art Museum, Indianapolis. 3. *Head*. Mexican, Olmec Culture. The Cleveland Museum of Art.

BOTTOM: 1. *Shulgi*. Sumerian, ca. 2100 B.C. Royal Ontario Museum, Toronto. 2. *Statuette of a Trotting Horse*. Greek, Attic, ca. 480 B.C. Seattle Art Museum. 3. *Grave Relief*. Greek, Attic, 4th century B.C. The Fogg Art Museum, Harvard University.



TOP: 1. *Christ on the Cross*. French, ca. 1470. California Palace of the Legion of Honor, San Francisco. 2. FRANCESCO BOTTICINI, *Triptych*. Bob Jones University Gallery. 3. HENDRIK GOLTZIUS, *Christ Between Angels*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. FRANS HALS, *De Heer Bodolphe*. Yale University Art Gallery. 2. FERDINAND BOL, *Joseph's Cup Found in Benjamin's Sack*. Worcester Art Museum. 3. FRANS HALS, *Mevrouw Bodolphe*. Yale University Art Gallery.

BOTTOM: 1. MATTIA PRETI, *The Benediction of Young Tobias*. The Montreal Museum of Fine Arts. 2. MICHAEL SWEERTS, *Three Figures in a Park*. Worcester Art Museum.

# ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JULY—SEPTEMBER, 1961

## ANCIENT ART

\*Indicates object is illustrated

### EGYPTIAN

\**Mummy Masks* (2). Middle or second half of first century A.D. Gesso, H. 7 $\frac{1}{4}$ "; W. 6 $\frac{1}{8}$ " and H. 9"; W. 5 $\frac{1}{4}$ ". Smith College Museum of Art.

### GREEK

*Black-Figured Lekythos*. Attic, attributed to the Diophilos Painter, early 5th century B.C. H. 5 $\frac{29}{32}$ ".

*Black-Figured Lekythos*. Attic, attributed to the workshop of the Beldam Painter, second quarter of 5th century B.C. H. 6 $\frac{1}{8}$ ". The Metropolitan Museum of Art, New York.

*Crouching Sphinx*. Terracotta relief, H. 3 $\frac{15}{16}$ ". *Oinochoes* (2). Black-figured trefoil, pattern work. H. 3 $\frac{17}{32}$ "; H. 3 $\frac{7}{16}$ ". *Statuettes of Women* (3). Terracotta, H. 4 $\frac{29}{32}$ "; H. 4 $\frac{25}{32}$ "; H. 4 $\frac{1}{16}$ ". *Protomes of Women* (3), with holes for suspension. Terracotta, H. 5 $\frac{9}{16}$ "; H. 3 $\frac{7}{32}$ "; H. 3 $\frac{1}{4}$ ". Corinthian, first half of 5th century B.C. The Metropolitan Museum of Art, New York.

\**Grave Relief*. Attic, 4th century B.C. Marble. The Fogg Art Museum, Harvard University.

\**Statuette of Demeter*. Ca. 340 B.C. Marble, H. 19". The John Herron Art Museum, Indianapolis.

\**Statuette of a Trotting Horse*. Attic, ca. 480 B.C. Bronze, H. 4 $\frac{7}{8}$ ". Seattle Art Museum.

### PHOENICIAN

\**Statuette of a God?* Ca. 900 B.C. Bronze, H. 4 $\frac{3}{4}$ ". Seattle Art Museum.

### PERSIAN

\**Male Head*. Reputedly from Persepolis, ca. 4th century. Limestone, H. 17 $\frac{1}{4}$ ". Seattle Art Museum

### SUMERIAN

\**Shulgi*. Second King of Sumerian Ur 3rd period (ca. 2100 B.C.). Bronze, H. 12". Royal Ontario Museum, Toronto.

### SYRIAN

*Beaker*. Late 4th-5th century A.D. Glass, H. 14"; W. 3". The Montreal Museum of Fine Arts.

## PRIMITIVE ART

### MEXICAN

\**Head*. Olmec Culture. Jade. The Cleveland Museum of Art.

*Mask*. Teotihuacan Culture, 2nd-4th centuries. Marble, H. 7 $\frac{7}{8}$ ". Seattle Art Museum.

### PERUVIAN

\**Ceremonial Knife*. Early Chimú Culture, 12th-13th centuries. Bronze with high copper content; handle topped by a figure of a priest, H. 11 $\frac{1}{4}$ ". Seattle Art Museum.

## MEDIEVAL ART

### FRENCH

\**Christ on the Cross*. Ca. 1470. Oil on panel, H. 27"; W. 23". California Palace of the Legion of Honor, San Francisco.

*Page of an Illuminated Manuscript with Historical Initial*. E. Northern French or English, 13th century. H. 17 $\frac{1}{2}$ "; W. 11 $\frac{1}{2}$ ". The Detroit Institute of Arts.

### ITALIAN

\**Botticini, Francesco, Triptych* 1469. Gold ground, 80 $\frac{3}{4}$ " x 76". Bob Jones University Gallery.

*Pietro, Sano di, The Sermon of San Bernardino*. Oil on panel, H. 10"; W. 16". The Dayton Art Institute, Vanni, Lippo (attrib. to), *Antiphonal Sheet with letter P Illuminated*. 14th century. Tempera on vellum, H. 21 $\frac{1}{4}$ "; W. 14 $\frac{3}{4}$ ". Smith College Museum of Art.

## SCULPTURE

### FRENCH

\**St. James the Great as Pilgrim*. Ca. 1390-1400. Limestone, H. 26". The North Carolina Museum of Art, Raleigh.

#### ITALIAN

*Frieze with Hunting Scene.* 14th century. Terracotta, H. 3 $\frac{1}{4}$ "; L. 29 $\frac{5}{8}$ ". Seattle Art Museum.

### DECORATIVE ARTS

#### IVORY

*Four Scenes from the Life of Christ.* French, ca. 1300. H. 6 $\frac{3}{16}$ "; W. 4 $\frac{3}{16}$ ". Smith College Museum of Art.

#### METAL

*Plaque.* German (Cologne), 12th century. Enamel; copper gilt with filigree and cabochons. The Cleveland Museum of Art.

\**Processional Cross.* Italian, ca. 1450. Copper gilt. The Minneapolis Institute of Arts.

\**Reliquary Cross.* English(?), ca. 1350. Gilded silver, decorated with enamel plaques and semi-precious stones, H. 12 $\frac{1}{2}$ ". Busch-Reisinger Museum, Harvard University.

### SIXTEENTH THROUGH NINETEENTH CENTURY ART PAINTING

(Unless otherwise indicated, all paintings listed are oil on canvas)

#### AMERICAN

Anonymous, *The Perris Children.* 19th century. H. 51 $\frac{1}{2}$ "; W. 41 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.

Bierstadt, Albert, *Nassau Harbor.* Oil on panel, H. 14 $\frac{1}{4}$ "; W. 20". California Palace of the Legion of Honor, San Francisco.

Bordley, John Beale, *Governor Francis Thomas.* H. 30"; W. 25". The Maryland Historical Society, Baltimore.

Chase, William Merritt, *Portrait of a Young Woman.* H. 30"; W. 25". California Palace of the Legion of Honor, San Francisco.

Calyo, Nicolino, *Balloon Ascension, Baltimore, 1834.* Gouache, H. 16"; W. 29 $\frac{1}{4}$ ". The Maryland Historical Society, Baltimore.

Eakins, Thomas W., *Dr. Agnew (study for portrait).* H. 49"; W. 31 $\frac{1}{2}$ ". *Will Schuster and Blackman Going Shooting for Rail.* H. 22 $\frac{1}{8}$ "; W. 30 $\frac{1}{4}$ ". Yale University Art Gallery.

Harnett, William, *Mallard Drake Hanging.* 1883. H. 34"; W. 20 $\frac{3}{4}$ ". The National Gallery of Canada, Ottawa.

Haseltine, William S., *Hasilberg, Switzerland; Sorrento 1858.* Watercolor, H. 12 $\frac{3}{4}$ "; W. 19 $\frac{1}{8}$ " and H. 20"; W. 21 $\frac{1}{4}$ ". Akron Art Institute.

Haseltine, \**Lenox, Massachusetts.* 1860. H. 16"; W. 18 $\frac{1}{4}$ ". The Dayton Art Institute.

\_\_\_\_\_, *Mt. Desert, July 11. Ca. 1865-1870.* Watercolor, H. 14 $\frac{1}{2}$ "; W. 20 $\frac{3}{4}$ ". Montclair Art Museum.

Keith, William, *Napa River—Autumn.* H. 20"; W. 30". Akron Art Institute.

Kensett, John Frederick, *Conway Valley, N.H.* H. 32 $\frac{3}{4}$ "; W. 48". Worcester Art Museum.

Peale, Sarah (attrib. to), *Mrs. Alexander Boggs (Susan G. Greer).* H. 30"; W. 25 $\frac{1}{2}$ ". The Maryland Historical Society, Baltimore.

Richards, F. de B., *Renova, Pennsylvania.* H. 30"; W. 50". Santa Barbara Museum of Art.

West, Benjamin, *Jacob Blessing Ephraim and Manasseh.* 1766. H. 40 $\frac{1}{16}$ "; W. 51". Allen Memorial Art Museum, Oberlin College.

\*Whistler, James Abbott McN., *Woman in Black.* H. 23"; W. 16". The Dayton Art Institute.

#### BELGIAN

\*Rysselberghe, Theodore van, *Woman with Red Hair.* H. 21 $\frac{3}{4}$ "; W. 25 $\frac{7}{8}$ ". The Dayton Art Institute.

#### DUTCH

Backhuysen, Ludolf, *Seascape.* H. 34 $\frac{1}{2}$ "; W. 47 $\frac{1}{2}$ ". Santa Barbara Museum of Art.

\*Bol, Ferdinand, *Joseph's Cup Found in Benjamin's Sack.* H. 35 $\frac{1}{4}$ "; W. 33". Worcester Art Museum.

Brouwer, Adriaen, *Peasant Sitting at a Table.* Oil on board, H. 8 $\frac{3}{8}$ "; W. 6 $\frac{1}{2}$ ". Santa Barbara Museum of Art.

\*Gogh, Vincent van, *Café de Nuit.* 1888. Yale University Art Gallery.

\*Goltzius, Hendrik, *Christ Between Angels.* 1602. Oil on copper, H. 18 $\frac{3}{4}$ "; W. 13 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

\*Hals, Frans, *De Heer Bodolphe; Mevrrouw Bodolphe.* H. 47 $\frac{1}{8}$ "; W. 37 $\frac{1}{2}$ " and H. 47 $\frac{1}{4}$ "; W. 37 $\frac{3}{4}$ ". Yale University Art Gallery.

\*Mierevelt, Michiel Jansen, *Queen Elizabeth of Bohemia.* Panel, H. 23 $\frac{3}{8}$ "; W. 21". The J. B. Speed Art Museum, Louisville.

Pourbus, Pieter, *Portrait of a Man.* H. 17 $\frac{1}{2}$ "; W. 14 $\frac{1}{2}$ ". Phoenix Art Museum.

\*Sweerts, Michael, *Three Figures in a Park.* H. 14 $\frac{7}{8}$ "; W. 19 $\frac{1}{16}$ ". Worcester Art Museum.

\*Terborch, Gerard, *Horseman in the Saddle.* Oil on panel, H. 21 $\frac{1}{8}$ "; W. 16 $\frac{1}{8}$ ". The Museum of Fine Arts, Boston.

Vinckeboons, David, *Christ Healing the Blind.* Oil on Copper, H. 0.575 m.; W. 0.772 m. The Art Museum, Princeton University.

#### ENGLISH

\*Burne-Jones, Sir Edward, *St. George.* H. 61"; W. 22 $\frac{3}{8}$ ". The Wadsworth Atheneum, Hartford.



TOP: 1. GIOVANNI DI BERTOLDO (style of), *Hercules*. The Minneapolis Institute of Arts.  
2. MICHELANGELO (attrib. to), *Anatomical Man*. The Minneapolis Institute of Arts.  
3. FRANCESCO DE SANT'AGATA, *Hercules*. The Minneapolis Institute of Arts.

CENTER: 1. PETER VISCHER THE YOUNGER (circle of), *Adam and Eve*. The Cleveland Museum of Art. 2. ANONYMOUS, *Bacchus*. Italian, 16th century. The Minneapolis Institute of Arts.

BOTTOM: 1. NICOLO TRIBOLO, *Justice*. The Minneapolis Institute of Arts. 2. NICOLO ROCCATAGLIATA, *Putto*. The Minneapolis Institute of Arts. 3. NICOLO TRIBOLO, *Temperance*. The Minneapolis Institute of Arts.



TOP: 1. Reliquary Cross. English(?), ca. 1350. Busch-Reisinger Museum, Harvard University. 2. St. James the Great as Pilgrim. French, 1390-1400. The North Carolina Museum of Art, Raleigh. 3. Processional Cross. Italian, ca. 1450. The Minneapolis Institute of Arts.

CENTER: 1. ERCOLE FERRATA, *Faith*. The Toledo Museum of Art. 2. ORAZIO FONTANA (workshop), Majolica Plate. The Minneapolis Institute of Arts. 3. DANIEL MAUCH (follower), Anna Selbritt. Busch-Reisinger Museum, Harvard University.

BOTTOM: 1. *The Marriage*. Royal Beauvais tapestry, 1778-1780. Cincinnati Art Museum. 2. Desk. Italian, 18th century. The Honolulu Academy of Arts. 3. *Education of the Children*. Royal Beauvais tapestry, 1778-1780. Cincinnati Art Museum.



TOP: 1. JEAN-BAPTISTE GREUZE, *Portrait of Mlle de Ménars*. M. H. de Young Memorial Museum, San Francisco. 2. MICHELI JANSEN MIEREVELT, *Queen Elizabeth of Bohemia*. The J. B. Speed Art Museum, Louisville. 3. NICOLAS DE LARGILLIÈRE, *Portrait of Pierre van Schuppen*. California Palace of the Legion of Honor, San Francisco.

CENTER: LOUIS-LEOPOLD BOILLY, *Le Bon Ménage*. Smith College Museum of Art.

BOTTOM: 1. JACOB JORDAENS, *Return from the Flight into Egypt*. Museum of Art, Rhode Island School of Design, Providence. 2. THOMAS GAINSBOROUGH, *Portrait of a Gentleman*. The Montreal Museum of Fine Arts. 3. FRANCISCO DE HERRERA, *St. Catherine Appearing to the Family of St. Bonaventura*. Bob Jones University Gallery.



TOP: 1. VINCENT VAN GOGH, *Café de Nuit*. Yale University Art Gallery. 2. EDOUARD MANET, *Young Woman Reclining in Spanish Costume*. Yale University Art Gallery.

CENTER: 1. SIR EDWARD BURNE-JONES, *St. George*. The Wadsworth Atheneum, Hartford. 2. JAMES ABBOTT MCN. WHISTLER, *Woman in Black*. The Dayton Art Institute. 3. AUGUSTE RODIN, *La Défense Nationale*. The Montreal Museum of Fine Arts.

BOTTOM: 1. THEODORE VAN RYSELBERGHE, *Woman with Red Hair*. The Dayton Art Institute. 2. WILLIAM S. HASELTINE, *Lenox, Massachusetts*. The Dayton Art Institute.



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Etty, Sir William, *Male Nude Leaning on Staff*. H. 0.635 m.; W. 0.762 m. The Art Museum, Princeton University.

\*Gainsborough, Thomas, *Portrait of a Gentleman*. H. 29 $\frac{1}{4}$ "; W. 24 $\frac{1}{4}$ ". The Montreal Museum of Fine Arts.

Hilliard, Nicolas, *Portrait of a Lady*. Miniature on vellum, 6 $\frac{13}{16}$ " x 5 $\frac{13}{16}$ " (oval). The Wadsworth Atheneum, Hartford.

#### FLEMISH

Brueghel, Jan, the Elder, *Landscape with a Fishing Village*. 1604. Oil on panel, H. 14"; W. 25 $\frac{1}{8}$ ". The Toledo Museum of Art.

\*Jordaens, Jacob, *Return from the Flight into Egypt*. H. 29 $\frac{1}{2}$ "; W. 21 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

#### FRENCH

Boudin, Eugène, *Sailboats*. H. 7 $\frac{1}{2}$ "; W. 11". Phoenix Art Museum.

Corot, Camille, *Le Port de La Rochelle*. H. 19 $\frac{1}{2}$ "; W. 28". Yale University Art Gallery.

Courbet, Gustave, *Forest and Wolves*. H. 32"; W. 44". Lawrence Art Museum, Williams College.

Daubigny, Charles François, *Landscape*. H. 24 $\frac{1}{2}$ "; W. 37". Lawrence Art Museum, Williams College.

Dubois, Frédéric, *Portrait Miniature*. Ca. 1795. Tempera on cardboard, Diam. 3 $\frac{1}{8}$ ". Allen Memorial Art Museum, Oberlin College.

\*Greuze, Jean-Baptiste, *Portrait of Mlle de Ménars*. H. 22 $\frac{1}{2}$ "; W. 18 $\frac{3}{4}$ ". M. H. de Young Memorial Museum, San Francisco.

\*Largillièr, Nicolas de, *Portrait of Pierre van Schuppen*. H. 28 $\frac{1}{2}$ "; W. 23 $\frac{1}{2}$ ". California Palace of the Legion of Honor, San Francisco.

Largillièr, Nicolas de, *Portrait of a Young Woman*. The Minneapolis Institute of Arts.

\*Manet, Edouard, *Young Woman Reclining in Spanish Costume*. 1862. H. 37 $\frac{1}{8}$ "; W. 43 $\frac{3}{4}$ ". Yale University Art Gallery.

#### ITALIAN

Catena, Vincenzo, *The Rest on the Flight into Egypt*. Oil on canvas mounted on panel, H. 33 $\frac{1}{2}$ "; W. 52 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.

Morandi, Giorgio, *Still-Life*. H. 97 $\frac{1}{8}$ "; W. 17 $\frac{1}{4}$ ". The Museum of Fine Arts, Boston.

Morando, Paolo (Cavazzola), *The Incredulity of St. Thomas*. H. 53 $\frac{1}{2}$ "; W. 63 $\frac{3}{8}$ ". Bob Jones University Gallery.

\*Preti, Mattia, *The Benediction of Young Tobias*. Ca. 1656-1660. H. 51 $\frac{1}{4}$ "; W. 70 $\frac{3}{4}$ ". The Montreal Museum of Fine Arts.

Roselli, Matteo, *The Triumph of David*. H. 78"; W. 91 $\frac{1}{8}$ ". Bob Jones University Gallery.

#### SPANISH

\*Herrera, Francisco de, *St. Catherine Appearing to the Family of St. Bonaventura*. H. 90 $\frac{1}{2}$ "; W. 74". Bob Jones University Gallery.

#### SWISS

Kauffman, Angelica, *Self-Portrait*. H. 47"; W. 38 $\frac{1}{4}$ ". Santa Barbara Museum of Art.

## DRAWING

#### AMERICAN

Cox, Kenyon, *Sketchbook*. Pencil, H. 7"; W. 4 $\frac{1}{2}$ ". Akron Art Institute.

Cox, Kenyon, *Sketchbook*. H. 4 $\frac{1}{8}$ "; W. 6 $\frac{3}{4}$ ". The Dayton Art Institute.

Cox, Kenyon, *Two sketchbooks*. 1875 and 1877. Pencil, H. 7 $\frac{1}{16}$ "; W. 5 $\frac{1}{8}$ " and H. 8"; W. 9 $\frac{1}{16}$ ". Allen Memorial Art Museum, Oberlin College.

Henn, E., *View of Niagara Falls*. 1799. Watercolor drawing, H. 24"; W. 33 $\frac{3}{4}$ ". Royal Ontario Museum, Toronto.

Remington, Frederic, *Visit to an Indian Encampment*. Wash, H. 20 $\frac{1}{2}$ "; W. 29". Akron Art Institute.

#### DUTCH

Bloemeart, Abraham, *Virgin and Child*. Pen and wash, H. 15 $\frac{1}{4}$ "; W. 12 $\frac{1}{2}$ ". Lawrence Art Museum, Williams College.

#### FRENCH

\*Boilly, Louis-Leopold, *Le Bon Ménage*. Black chalk worked with stump, heightened with white on buff paper, H. 9 $\frac{1}{2}$ "; W. 10 $\frac{13}{16}$ ". Smith College Museum of Art.

Delacroix, Eugène, *Struggling Horses*. Wash, H. 3"; W. 3 $\frac{1}{2}$ ". Phoenix Art Museum.

#### ITALIAN

Parmigianino, Francesco, *Study for the Madonna del Collo Lungo*. Pen and wash, H. 7"; W. 3 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.

Spranger, Bartholomaeus, *The Flagellation*. Pen and wash heightened with white, H. 9 $\frac{3}{4}$ "; W. 12 $\frac{1}{2}$ ". Lawrence Art Museum, Williams College.

Veronese, Paolo, *Rebecca at the Well*. Brush heightened with white on blue paper, H. 9 $\frac{7}{8}$ "; W. 4 $\frac{1}{2}$ ". Los Angeles County Museum.

## SCULPTURE

#### AUSTRIAN

Anonymous, *St. Jerome*. Ca. 1700. Carved and painted wood, H. 11 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.

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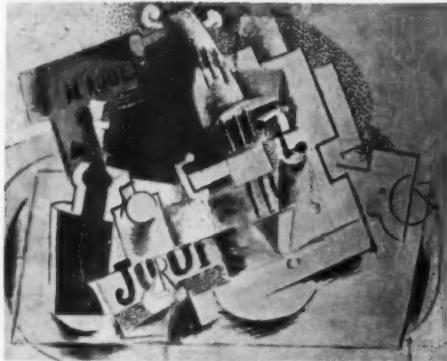
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TOP: 1. SIMONETTA VIGEVANI JUNG, *Abstraction*. The Minneapolis Institute of Arts. 2. REG BUTLER, *St. Catherine*. The Cleveland Museum of Art. 3. JEAN DUBUFFET, *Joë Bousquet in Bed*. The Museum of Modern Art, New York.

CENTER: 1. PABLO PICASSO, *Ma Jolie*. The John Herron Art Museum, Indianapolis. 2. GEORGES BRAQUE, *Still-Life with Pink Fish*. The John Herron Art Museum, Indianapolis.

BOTTOM: 1. AMADEO MODIGLIANI, *Seated Nude*. The Honolulu Academy of Arts. 2. DIMITRI HADZI, *Europa and the Bull*. Museum of Art, Rhode Island School of Design, Providence. 3. MATTA, *Le Monstre*. Worcester Art Museum.

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#### BELGIUM

Meunier, Constantin, *The Old Mine Horse*. Bronze, H. 14"; L. 13"; W. 5 $\frac{1}{2}$ ". The Detroit Institute of Arts.

#### ENGLISH

Wood, Enoch, *Self-Portrait*. 1821. Earthenware, H. 23". Museum of Art, Rhode Island School of Design, Providence.

#### FRENCH

\*Rodin, Auguste, *La Défense Nationale*. 1878. Bronze, H. 44"; W. 12". The Montreal Museum of Fine Arts.

Tassaert, Jean-Pierre-Antoine, *Bust Portrait of Marc-Antoine de Launay*. Marble, H. 28". The Detroit Institute of Arts.

#### GERMAN

\*Mauch, Daniel (follower), *Anna Selbdritt*. Polychromed lindenwood, H. 18 $\frac{3}{4}$ ". Busch-Reisinger Museum, Harvard University.

\*Vischer, Peter, the Younger (circle), *Adam and Eve*. Bronze. The Cleveland Museum of Art.

#### ITALIAN

\*Anonymous, *Bacchus*. 16th century. Bronze, H. 7 $\frac{1}{2}$ ". The Minneapolis Institute of Arts.

\*Bertoldo, Giovanni di (style of), *Hercules*. Bronze, H. 11". The Minneapolis Institute of Arts.

\*Ferrata, Ercole, *Faith*. Ca. 1674. Terracotta; bozzetto for Faith over the tomb of Cardinal Lelio Falconieri, H. 14 $\frac{1}{4}$ ". The Toledo Museum of Art.

\*Michelangelo (attrib. to), *Anatomical Man*. Bronze, H. 12". The Minneapolis Institute of Arts.

\*Roccatagliata, Nicolo, *Putto*. Bronze, H. 10". The Minneapolis Institute of Arts.

\*Sant'Agata, Francesco de, *Hercules*. Bronze, H. 9 $\frac{1}{2}$ ". The Minneapolis Institute of Arts.

\*Tribolo, Nicolo, *Justice; Temperance*. Bronze, H. 9". ca. The Minneapolis Institute of Arts.

#### SPANISH

Anonymous, *St. Paul*. Ca. 1700-1725. Polychromed and gilt wood, H. 64". Lawrence Art Museum, Williams College.

### DECORATIVE ARTS

#### CERAMICS

*Covered Jar*. French (St. Cloud), 1700-1720. Soft paste porcelain with creamy white glaze; artichoke pattern, H. 3 $\frac{7}{8}$ ". Seattle Art Museum.

\**Plate*. Italian, shop of Orazio Fontana. Majolica; glazed earthenware, Diam. 17 $\frac{1}{4}$ ". The Minneapolis Institute of Arts.

#### FURNITURE

*Bergère*. French, Louis XV period. Carved and gilded; upholstered in tapestry. The Philadelphia Museum of Art.

*Chairs* (pair). Venetian, 18th century. Carved and gilded walnut, H. 41"; W. 24"; D. 26". The Honolulu Academy of Arts.

*Console Table*. Venetian, 18th century. Green lacquer with traces of gold on front apron, H. 31 $\frac{3}{4}$ "; D. 23 $\frac{1}{2}$ ". The Honolulu Academy of Arts.

*Credenza; Table*. Italian, 16th century. Walnut. The Philadelphia Museum of Art.

\**Desk*. Italian, 18th century. Venetian Arte Povera, H. 8'3"; W. 46"; D. 24". The Honolulu Academy of Arts.

*Marriage Casket*. Italian, Baldassare Embriachi and his school, early 15th century. Wood and ivory, L. 20". The Minneapolis Institute of Arts.

*Settee*. English, ca. 1720. Double-chair, walnut and walnut veneer, H. 41 $\frac{1}{8}$ "; L. 56 $\frac{1}{2}$ "; D. 23 $\frac{1}{4}$ ". The Toledo Museum of Art.

*Writing Desk*. Philadelphia Chippendale, early 18th century. Mahogany. The Philadelphia Museum of Art.

#### GLASS

*Flask*. American(?), late 18th or early 19th century. Enamel with inscription "Vivat America", H. 47 $\frac{1}{8}$ ". M.H. de Young Memorial Museum, San Francisco.

#### METAL

*Caster*. American, Thomas Edwards, 1730-1740. Silver, H. 3 $\frac{1}{4}$ ". The Museum of Fine Arts, Boston.

*Marrow Scoop*. American (Philadelphia), Daniel Dupuy. Silver. The Philadelphia Museum of Art.

*Pitcher*. American (Philadelphia), Bailey and Company. Silver, inscribed "to John W. Foiney, from personal friends, who appreciate his untiring exertions in the course of the Constitution, Philadelphia, November 4, 1856."

*Saltcellar*. English, ca. 1600. Silver, in form of a classic temple, H. 11 $\frac{3}{4}$ ". The Museum of Fine Arts, Boston.

*Tankard*. American, John Hastier, 1726 to ca. 1760. Silver. Museum of the City of New York.

*Tankard*. German (Danzig), Nathaniel Schlaubitz. Silver. The Minneapolis Institute of Arts.

*Teaset* (five-piece). American (Philadelphia), Christian Wiltberger, 1790-1800. Silver. The Museum of Fine Arts, Boston.

*Wine Ewer*. Canadian (Montreal), 1859. Silver, H. 13 $\frac{1}{2}$ ". Royal Ontario Museum, Toronto.

#### TEXTILES

*Armorial Panel*. Peruvian, Spanish Colonial, 17th century. Tapestry, silk wefts, cotton warp, 17 $\frac{1}{2}$  x 16". The Montreal Museum of Fine Arts.



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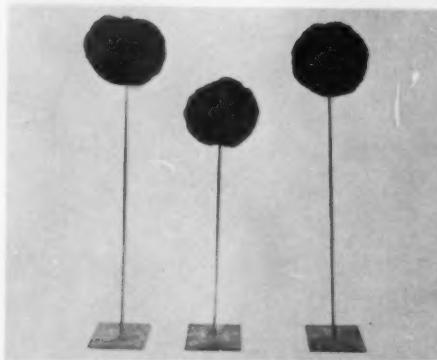
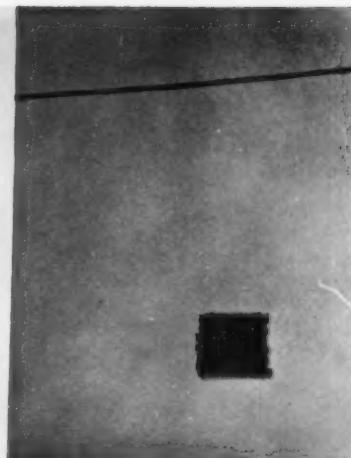
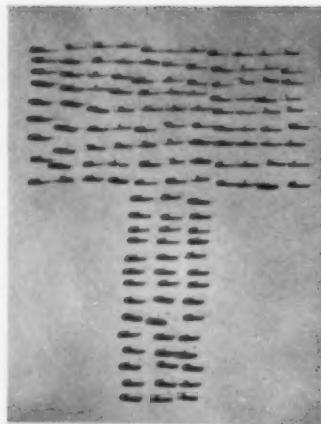
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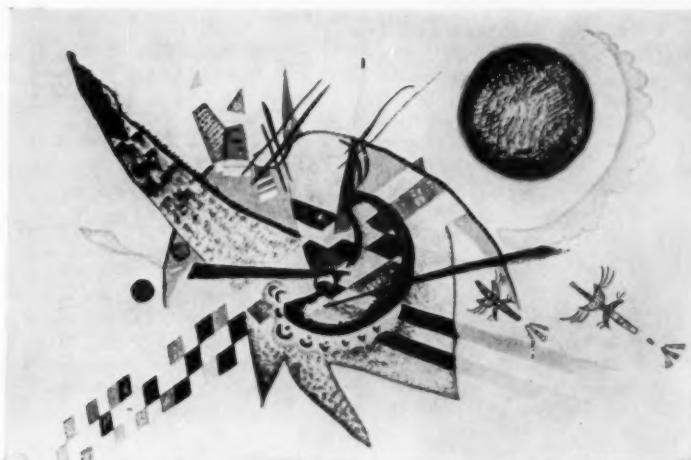


TOP: 1. CHRYSSA, *Letter "T"*. Albright-Knox Art Gallery, Buffalo. 2. MATTÀ, *La Rosa*. The Cleveland Museum of Art. 3. WILLIAM TURNBULL, *Abstract No. 25*. Albright-Knox Art Gallery, Buffalo.

CENTER: 1. YVES KLEIN, *Lecteur I.K.B. 1960* (No. 1); *Lecteur I.K.B. 1960* (No. 2); *Lecteur I.K.B. 1960*. Albright-Knox Art Gallery, Buffalo. 2. HENRY MOORE, *Reclining Figure, II*. The Museum of Modern Art, New York.

BOTTOM: 1. MARIE LAURENCIN, *Circus Horses*. The John Herron Art Museum, Indianapolis. 2. GIORGIO DI CHIRICO, *The Mysterious Departure*. The John Herron Art Museum, Indianapolis.

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## TWENTIETH CENTURY ART

### PAINTING

#### AMERICAN

Ault, George C., *The Stairway*. 1921. H. 18"; W. 14". Montclair Art Museum.

Blaustein, Al, *Studio Interior*. H. 48"; W. 62". Butler Institute of American Art, Youngstown.

Booth, Cameron, *Frangrance*. 1960. Acrylic on canvas, H. 48"; W. 60". Walker Art Center, Minneapolis.

Broderson, Morris, *The Shadow of the Cross*. H. 84"; W. 72". Whitney Museum of American Art, New York.

Burchfield, Charles, *Snowflakes in October*. 1959. Watercolor, H. 44"; W. 32". The Museum of Fine Arts, Boston.

Calcagno, Larry, *Cayuga II*. 1959-1960. H. 59 $\frac{1}{2}$ "; W. 47 $\frac{1}{2}$ ". Walker Art Center, Minneapolis.

Diebenkorn, Richard, *Bottles*. H. 34"; W. 26". Pasadena Art Museum.

Evergood, Philip, *Boating*. Oil on masonite panel, H. 10 $\frac{5}{8}$ "; W. 11 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.

Goedike, Shirle, *Engulfed Cathedral; Steeple-Chase*. H. 38"; W. 49" and H. 12"; W. 20". Pasadena Art Museum.

Henri, Robert, *Portrait of George Luks*. 1904. H. 76 $\frac{1}{2}$ "; W. 38 $\frac{1}{4}$ ". The National Gallery of Canada, Ottawa.

Jones, Jo, *All the Live Long Day*. Oil on panel, H. 16 $\frac{3}{4}$ "; W. 31 $\frac{1}{2}$ ". The Art Gallery of Hamilton, Ontario.

Kachadoorian, Zubel, *The Old Warrior Queen*. H. 60"; W. 42 $\frac{1}{4}$ ". The Detroit Institute of Arts.

Lozowick, Louis, *New York*. 1926-1927. H. 30"; W. 22". Walker Art Center, Minneapolis.

Luks, George, *Pottstown, Pennsylvania*. Late 1920's. H. 24 $\frac{1}{4}$ "; W. 54 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.

MacIver, Loren, *Night Shadows*. 1961. H. 47 $\frac{1}{8}$ "; W. 55 $\frac{5}{8}$ ". Albright-Knox Art Gallery, Buffalo.

Sargent, John Singer, *Mrs. Gardiner Greene Hammond*. H. 35"; W. 25 $\frac{1}{8}$ ". Worcester Art Museum.

#### CANADIAN

Heward, Prudence, *Girl Under a Tree*. H. 48"; W. 76". The Art Gallery of Hamilton, Ontario.

#### CHILEAN

\*Matta, *La Rosa*. H. 25"; W. 20". The Cleveland Museum of Art.

#### ENGLISH

\*Turnbull, William, *Abstract No. 25*. 1958. H. 77 $\frac{1}{2}$ "; W. 58". Albright-Knox Art Gallery, Buffalo.

#### FRENCH

\*Braque, Georges, *Still-Life with Pink Fish*. H. 17"; W. 24". The John Herron Art Museum, Indianapolis.

\*Dubuffet, Jean, *Joë Bousquet in Bed*. 1947. H. 57 $\frac{1}{2}$ "; W. 44 $\frac{1}{8}$ ". The Museum of Modern Art, New York.

Matisse, Henri, *Woman Seated in an Armchair*. H. 21 $\frac{5}{8}$ "; W. 18 $\frac{3}{4}$ ". The John Herron Art Museum, Indianapolis.

#### FRANCO-RUSSIAN

Stael, Nicolas de, *Sea and Clouds*. Los Angeles County Museum.

#### GERMAN

Winter, Fritz, *Sketch for a Composition*. 1960. Oil on paper, H. 6 $\frac{1}{2}$ "; W. 7 $\frac{1}{4}$ ". Lawrence Art Museum, Williams College.

#### ITALIAN

\*Chirico, Giorgio di, *The Mysterious Departure*. H. 21 $\frac{1}{4}$ "; W. 27 $\frac{1}{2}$ ". The John Herron Art Museum, Indianapolis.

\*Jung, Simonetta Vigevani, *Abstraction*. The Minneapolis Institute of Arts.

\*Modigliani, Amadeo, *Seated Nude*. Ca. 1918. H. 39 $\frac{1}{2}$ "; W. 25 $\frac{1}{2}$ ". The Honolulu Academy of Arts.

#### RUSSIAN

Chagall, Marc, *Flight into Egypt*. H. 14 $\frac{1}{2}$ "; W. 15 $\frac{1}{4}$ ". The John Herron Art Museum, Indianapolis.

#### SPANISH

\*Picasso, Pablo, *Ma Jolie*. H. 21 $\frac{3}{8}$ "; W. 25 $\frac{1}{2}$ ". The John Herron Art Museum, Indianapolis.

#### SWISS

Vallotton, Félix, *Fleurs*. 1921. H. 22"; W. 18 $\frac{1}{2}$ ". The Art Gallery of Hamilton, Ontario.

## DRAWING

#### AMERICAN

Robinson, Boardman, *Staten Island Ferry*. Ink wash, H. 15"; W. 18 $\frac{1}{4}$ ". Santa Barbara Museum of Art.

#### CHILEAN

\*Matta, *Le Monstre*. Charcoal on paper. H. 28 $\frac{1}{2}$ "; W. 20" (sight). Worcester Art Museum.

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#### FRENCH

\*Laurencin, Marie, *Circus Horses*. Watercolor and pastel, H. 11 $\frac{1}{4}$ ; W. 15 $\frac{1}{4}$ . The John Herron Art Museum, Indianapolis.

Segonzac, André Dunoyer de, *Paysage près de St. Tropez*. Pen and wash, H. 22 $\frac{1}{4}$ ; W. 30 $\frac{1}{4}$ . The National Gallery of Canada, Ottawa.

#### ENGRAVING

##### AMERICAN

Baskin, Leonard, *The Strabismic Jew*. 1955. Woodcut, H. 41"; W. 23". Museum of Art, Rhode Island School of Design, Providence.

##### GERMAN

Rohlf, Christian, *Three Holy Kings*. Woodcut, H. 15 $\frac{1}{2}$ ; W. 10 $\frac{1}{2}$ . Pasadena Art Museum.

#### SCULPTURE

##### AMERICAN

\*Chryssa, *Letter "T"*. 1959. Cast aluminum. H. 53"; W. 39 $\frac{1}{8}$ . Albright-Knox Art Gallery, Buffalo.

\*Hadzi, Dimitri, *Europa and the Bull*. 1958. Bronze, H. 17 $\frac{1}{4}$ ; W. 14". Museum of Art, Rhode Island School of Design, Providence.

Hoffman, Edward Fenn, III, *Adam and Eve*. 1952. Bronze. The Philadelphia Museum of Art.

Sardeau, Hélène, *Icarus*. 1951. Bronze. The Philadelphia Museum of Art.

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Satoru, Abe, *Trees*. Copper, brass, steel, H. 14"; W. 16 $\frac{1}{2}$ . The Virginia Museum of Fine Arts, Richmond.

#### ENGLISH

\*Butler, Reg, *St. Catherine*. Bronze, H. 21 $\frac{7}{8}$ . The Cleveland Museum of Art.

Epstein, Jacob, *Young Man*. Bronze, H. 0.60 m. The Art Museum, Princeton University.

\*Moore, Henry, *Reclining Figure, II*. 1960. Bronze, H. 50"; L. 99 $\frac{1}{8}$ . The Museum of Modern Art, New York.

#### FRENCH

\*Klein, Yves, *Lecteur I.K.B. 1960* (No. 1); *Lecteur I.K.B. 1960* (No. 2); *Lecteur I.K.P. 1960*. Painted sponges on brass bases, H. 47"; H. 46 $\frac{1}{2}$ ; H. 38 $\frac{1}{2}$ . Albright-Knox Art Gallery, Buffalo.

#### ITALIAN

Somaini, Francesco, *Orizzontale*. 1960. Iron, H. 25". Walker Art Center, Minneapolis.

#### DECORATIVE ARTS

#### GLASS

Goblet. Karl Köpping, ca. 1900. *Kelchglas* in the *art nouveau* style, H. 11 $\frac{1}{8}$ . The Corning Museum of Glass.



## RECENT PUBLICATIONS IN THE FIELD OF ART

JOHN FRANCIS McDERMOTT, *Seth Eastman, Pictorial Historian of the Indian*. University of Oklahoma Press, 1961. \$10.00.

LOIS BURKHALTER, *A Seth Eastman Sketchbook, 1848-1849*. Published for the Marion Koogler McNay Art Institute, San Antonio, by the University of Texas Press, 1961. \$7.50. Reviewed by E. P. Richardson.

The choice of Seth Eastman to illustrate H. R. Schoolcraft's *Indian Tribes of the United States* (1851-1857) brought together (it would seem as much by accident as by design) the two great historians of the Indian in their time. Schoolcraft had spent his life among the Indians of the Great Lakes and had unequalled knowledge, gained both as an explorer and as Indian agent at Mackinac, where he married an intelligent and educated Indian girl. Eastman was an officer of the U. S. army who had fought the Seminoles in Florida, had spent eleven years in all at Fort Snelling among the Sioux, Chippewas and Winnegabos, and had served several months of command among the Comanches on the Texas frontier. As soldier, administrator and frontier diplomat he was a specialist in the woodland and Great Plains tribes. His training under Robert W. Weir at West Point had made him an exact observer; temperament made him a keen collector

of Indian artifacts; he had even had an Indian wife during his first Western tour of duty.

This is the first full-length study of Eastman as an artist-historian. Mr. McDermott rightly claims for his subject a breadth of experience unequalled by any other American painter of the Plains Indian and an objectivity of eye and faithfulness of delineation equalled only by the Swiss Carl Bodmer, who came to the Missouri country as artist of the expedition led by Prince Maximilian von Wied.

If not a great painter, Eastman was a visual historian of the highest interest. The painters who came from the East in search of romantic drama and the picturesque, like Catlin and Deas, found what they sought in the Indians. Eastman, who saw and dealt with the Indian every day, gave us "the homely truth" of the Indian world. The checklist of his works, compiled here, includes 94 known and 31 lost oils; 116 known watercolors; 332 drawings; 100 engravings after his works—a respectable œuvre for a man with two professions.

Mr. McDermott's study of Eastman shows the same careful research to verify and document every possible detail of his subject that he has shown in earlier books. He shows also a refreshing economy: he wastes no words on the evocation

THOMAS BIRCH  
1779-1851  
*Scene in Pennsylvania*  
Canvas, 17<sup>1</sup>/<sub>2</sub> x 24 inches



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of his own reactions to Eastman; he devotes himself to delineating as exactly as possible Eastman's career, subject matter and accomplishment. The result is a comprehensive, reliable and useful book. The University of Oklahoma Press has illustrated it well.

Miss Burkhalter's book has a more limited objective. She publishes in full Eastman's sketchbook of pencil drawings made on his journey from Fort Snelling, down the Mississippi to the Gulf, and from Matagordas Bay to San Antonio and the far edge of settlement in Texas. The sketchbook is valuable as a historical record of the shores of the Mississippi and of the appearance of San Antonio immediately after the annexation of Texas. The drawings are straightforward and without pretense, as is the accompanying text. One of the surprises of this historical record is a group of drawings of a two-year-old German settlement, Fredericksburg, on the Texan frontier, whose houses appear already half ruinous, and which contained an octagonal half-timbered church, known irreverently as the *Kaffeennuehle*.

It is a pleasure to see the early artists of the Mississippi valley receiving careful study at last.

ERNST SCHEYER, *Die Kunstabademie Breslau und Oskar Moll.* Würzburg, Holzner Verlag, 1961. 136 pp., 31 illus. Reviewed by Peter Selz.

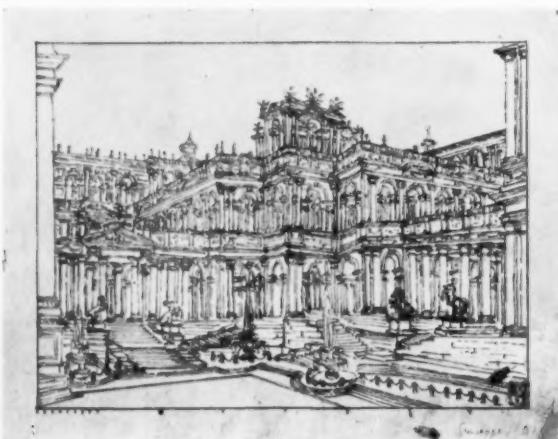
A study of Breslau's art academy does not appear to offer stimulating reading. Yet Ernst Scheyer has presented a lively history of that art school covering the 150 years of

its existence which shows his readers that, instead of stagnating as a provincial academy, it came into frequent contact with European art centers and, indeed, contributed briefly to the mainstream of modern art.

Founded in 1791 the Breslau art school was originally meant to serve the training of craftsmen and to raise the level of manufactured products in Silesia. When in 1880 the eighteen-year-old Gerhart Hauptmann enrolled there, he found himself studying drawing in a narrow, old-fashioned institution. The faculty, however, provided excellent source material for his plays, *Kollege Crampton* and *Michael Kramer*. Toward the end of the century the school began producing painters of reputation like Fritz Erler, who later became a guiding force in the Munich art world as a founder of *Die Scholle*, and Eugen Spiro, whose skilled portraits of distinguished men include Thomas Mann and Franklin D. Roosevelt.

Although academic history painting was still prevalent in the first decade of the century and Impressionism and *art nouveau* were barely making their first inroads in Breslau, men like Willy Jaeckel and Ludwig Meidner were students there. Both were to join the ranks of the Expressionists and the latter's apocalyptic visions of a world in chaos were important contributions to the corpus of modern German painting.

The Academy of Breslau reached true stature with the appointment of the brilliant architect Hans Poelzig as director in 1903. Scheyer points out correctly that the city became a flourishing center of modern architecture because of Poelzig and his friend and collaborator Max Berg. When Poelzig



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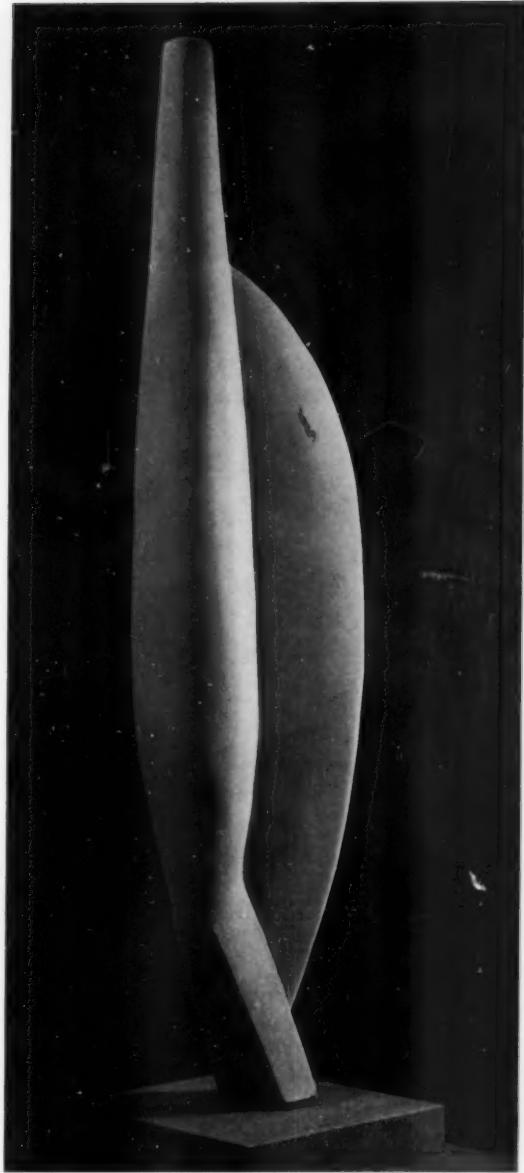


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resigned as director in 1918, his successor was one of the originators of *Jugendstil*, August Endell. Himself a student of Theodor Lipps, Endell had designed one of the most fantastic buildings of *art nouveau*, the Atelier Elvira in Munich, a plastic expression of the theory of empathy. It was Endell who, as early as 1898, formulated a theory of abstract art; when he became director of the Breslau Academy he made such distinguished appointments as Oskar Moll and Otto Mueller.

Scheyer writes with the greatest admiration of his former friend Oskar Moll, who was director of the school during its last and most fruitful years. Indeed, half the book is devoted to Moll's personality, work and incumbency as director from 1925 to 1932. The author himself was on the faculty of the Academy during its final years and is able to combine an historical account with personal remembrances.

Moll was well versed in the advanced artistic thinking of his generation: he was a friend and patron of Endell's; he had studied first with Lovis Corinth and was one of the founders of the Matisse school in 1908. A highly cultured connoisseur and collector, Moll was also a painter whose sensitive color and light charm contrasted sharply with the work of his Expressionist contemporaries. His colleague Otto Mueller, last member of the *Brücke*, was an artist whose lyrical arcadian scenes also differ from the more typical Expressionist idiom.

In addition to Mueller's personal kind of Expressionism and Moll's own Matisse-inspired style, the Academy of Breslau had opened its doors to many directions in modern art. Alexander Kanoldt and Carl Mense—important repre-

sentatives of the New Objectivity movement—were appointed in the mid-twenties. In 1928 that unique abstractionist Johannes Molzahn joined the staff, to be followed by Oskar Schlemmer, one of the truly major figures in modern German art. Schlemmer had left the Bauhaus in Dessau to direct the stage workshop at Breslau. Georg Muche was the final addition to the Academy in 1931. Like Molzahn, he had his beginnings as an artist in Walden's *Sturm* in Berlin, where he taught as well as exhibited, and like Schlemmer he had been on the Bauhaus staff. In the early thirties while he was at Breslau, Molzahn created a new space structure in his paintings which remains a most original concept, Schlemmer painted his masterpieces like the famous *Bauhaus Stairway*, and Muche made a number of paintings and drawings suggestive of the approaching catastrophe.

Scheyer's study ends with a discussion of the late work of Oskar Moll and Moll's life after the Academy was closed, when the Nazis prohibited him from exhibiting and many of his paintings were destroyed in bombing raids. Yet Moll continued working calmly along his own course of bright vibrations of light and color.

As a postscript it might be mentioned that after the closing of the Academy in 1931, after the desolate years of Nazi dictatorship and war, and after the transformation of the German city of Breslau into the Polish city of Wroclaw and the succeeding years of painting in the Socialist-Realist idiom, there has been since 1955 a real revival of painting there, in keeping with the general efflorescence of the visual arts in modern Poland.

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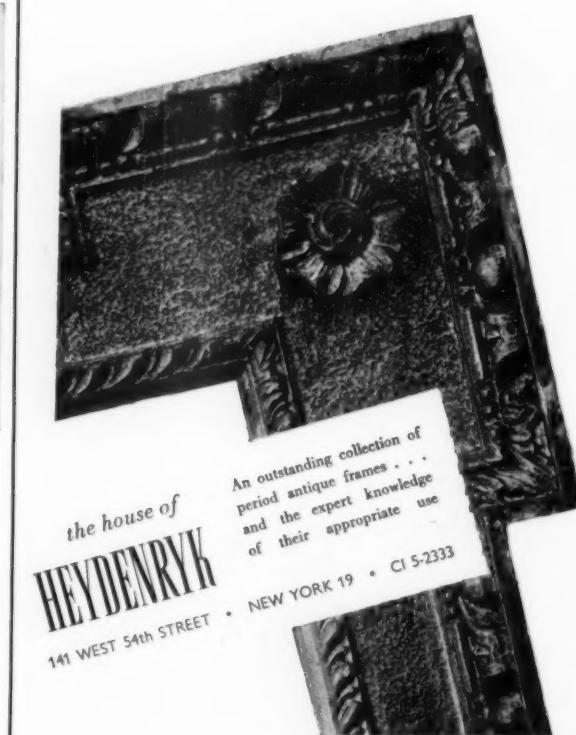
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